

IS RADIO ALTERING OUR LANGUAGE?



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 6. No. 66.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing
SUNDAY, December 28th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
	BELFAST

SHEFFIELD (Relay) PLYMOUTH (Relay)
EDINBURGH (Relay) LIVERPOOL (Relay)
LEEDS—BRADFORD (Relay)
HULL (Relay) NOTTINGHAM (Relay)
STOKE-ON-TRENT (Relay)
DUNDEE (Relay) SWANSEA (Relay)
CHELMSFORD (High-Power)

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A New Year Message to Listeners.

By J. C. W. Reith, Managing Director of the B.B.C.

I AM reluctant to increase the number of messages and greetings that threaten the public at this season, but the Editor is insistent. I hope, however, to avoid platitudes.

It is only two years since we began our work. In the days when the possibilities of wireless telephony were unfolding, if there had been time to indulge in the emotion of wonder we might have shared the thrill which Keats depicts when he discovered Chapman's Homer:—

"Then felt I like some watcher of the skies
When a new planet swims into his ken,
Or like stout Cortez when with eagle eyes
He stared at the Pacific—and all his men
Look'd at each other with a wild surmise—"

But there is more toil than romantic speculation in successful pioneering, and the conduct of broadcasting is a trust for the Nation, and through this recognition emerges the healthy partnership of State control and private enterprise, known as the B.B.C.

In the past year we have succeeded in adhering to our schedule of erecting one relay station per month, and the result is that good reception is now possible in nearly every part of the United Kingdom on simple wireless apparatus. We now have main stations or relay stations in twenty-one cities and towns. The wireless trade has adapted itself to meet the requirements of the public as reflected in the policy of the B.B.C.

In the programmes we have definite ideals; we aim at communicating from day to day the best of the world's thought, culture, and entertainment—an ideal flexible and accommodating, except that it excludes anything that is or may be harmful. We try to keep our listeners in touch with the great heart of humanity in its unceasing struggle towards better things.

During 1925 we shall continue to improve our services on both the technical and programme sides.

The opening of the new High-Power Station at Daventry, in the spring, will mean that the listening public will have simultaneous alternative programmes, capable of reception with either crystals or valves. The new service should also meet the objections of those who have found fault with our endeavour to satisfy a wide range of taste in one set of programmes.

It is, perhaps, not out of place here to say something about the staff of the B.B.C. They are all mightily interested in the utility and influence of the service. They bring to it all their energy, enthusiasm, and ability. No doubt most of those who listen give some thought to the future of broadcasting and its probable lines of development. It is only right that mention should be made of those whose responsibility it is to exploit the service in your interest.

I have said that the B.B.C. emerged as a public service in the form of a partnership of the State with the industry. A new and much more powerful partner was subsequently added—the vast army of licensed listeners, now well in excess of a million strong. To these listeners I send from the B.B.C. the heartiest of New Year greetings. We ask you, during the coming year, to take an even larger share of the common responsibility for the conduct of our great enterprise. British broadcasting is a practical application of democracy. Its success is determined by the goodwill of the public more than by legislation. If perceptive efforts are made to stultify our growth or undo our work, we shall rely on your support. May this New Year be full of joy, prosperity, and good works.

Greeting the New Year's Dawn.

The Story of Some Seasonable Hymns.

UNLIKE Christmas hymns, which are numerous, hymns for the New Year are not only few but, for the most part, little known and seldom sung.

The most definitely suitable hymn for the New Year is the Watch Night hymn written by Charles Wesley. Wesley's brother John was the "inventor" of that particular service, although it has been copied until it has become almost universal.

This hymn begins, "Come, let us, anew, our journey pursue," and was written for the Watch Night service beginning the year 1756. It is thus possibly the oldest genuine New Year hymn extant.

A National Possession.

A hymn which has become a great national possession, and is now immortally associated with Armistice Day, is Dr. Watts's "O God, our help in ages past, our hope for years to come," which is obviously intended for a New Year's hymn, and is usually sung on the first Sunday in January.

Quite recently a popular London clergyman asked his large congregation not to sing the fifth verse, because it was not true, as our sons were not forgotten but remembered.

The objection was well meant, but it was groundless, as one may see by a reference to the majestic 90th Psalm, of which, in the hymn's original form of nine verses, it is a very close paraphrase.

In "Hymns Ancient and Modern," the continuity is broken by gaps, as only six verses are published there. The offending stanza, one of the finest in all hymnology, is that which says:—

Time, like an ever-rolling stream,
Bears all its sons away;
They fly forgotten, as a dream,
Dies at the opening day.

Inspiration from the Stars.

This is a paraphrase of the passage in the Psalm which says: "A thousand years in Thy sight are but as yesterday when it is past, and as a watch in the night. Thou carriest them away as with a flood; they are as a sleep." It will thus be obvious that the word "sons" refers to time's sons, the passing years, and not to the brave lads who have died for their country.

TALKS TO SCHOOLS.

A NUMBER of prominent scholars and others have been engaged to broadcast talks to schools in Edinburgh at 3.30 p.m. on Wednesdays and Fridays. These include such well-known people as Professor D. F. Tovey, B.A., Mus. Doc.; Professor G. G. Barkis, F.R.S., D.Sc., Nobel Laureate; Mr. J. C. Smith, C.B.E., M.A., one of the chief inspectors of the Scottish Education Department; Mr. H. Mortimer Batten, F.Z.S., the well-known naturalist; Mr. E. W. M. Balfour-Melville, M.A., Lecturer in History at the University of Edinburgh, and Mr. W. J. M. Manzie, of the Fishery Board of Scotland.

THE WORKS OF FAURÉ.

A PROGRAMME of music by Gabriel Fauré, the French composer who died recently, will be given at London on Thursday, January 8th. The artists will be Messrs. Charles Woodhouse, Ernest Yonge, Charles A. Crabbe, and Richard H. Walthow, who will collaborate in the Quartet in C Minor, Op. 15, for piano and strings, and the Violin Solo "Berceuse," Op. 16, and Violoncello Solo "Elegie," Op. 24, will also be given.

Most famous of all Fauré's works are his songs, and many charming examples will be given by Miss Barbara Korb, one of the most artistic young mezzo-sopranos in the B.B.C. list of artists.

"A Few More Years Shall Roll" was sung for the first time by the congregation of St. James' Church, Leith, in the year 1843. It was written by Dr. Horatius Bonar when he was superintendent of the Sunday-school in connection with that church, and was one of the first of the many fine hymns we owe to him. In the memorial service on his death at Edinburgh, the preacher said: "Dr. Bonar's hymns were written in very varied circumstances, sometimes timed by the tinkling brook that babbled near him; sometimes attuned to the ordered tramp of the ocean, sometimes set to the rude music of the railway train, sometimes measured by the silent rhythm of the midnight stars."

It would seem that it was to the last-mentioned source of inspiration we owe this fine New Year's hymn.

Mournful, But Popular.

A very mournful type of hymn which, nevertheless, is often sung at the New Year, is "Days and Moments Quickly Flying." This is almost the only original hymn of Edward Caswall's which has gained wide popularity. His hymns and translations were almost all written at the Oratory at Edgbaston.

The beautiful tune, named St. Sylvester, to which this hymn is invariably sung, is by Dr. Dykes, and the last verse in "Hymns Ancient and Modern" was added by the compilers of that hymnary.

"Sing to the Great Jehovah's Praise" is a fine New Year's hymn by Charles Wesley, as is plainly shown by its second verse:—

His providence has brought us through
Another various year;
We all with vows and anthems now
Before our God appear.

Composing on Horseback.

Wesley was a very prolific hymn-writer, and is said to have composed upwards of six thousand, and probably more hymns from his hand are sung than by any other.

He composed at all hours of the day and night, very often on horseback riding through the country. He carried tablets on which he jotted down a sudden inspiration, and would often call at a house of someone he knew to get the opportunity of making a fair copy of some new hymn.

PAUL PRESTON.

A CHRISTMAS EVE TALK.

THE Christmas Eve talk by the English Folk Dance Society will include a short speech by Dr. Vaughan-Williams, the eminent composer. The rest of the period will be filled by folk and Christmas carols sung and described by Mr. Douglas Kennedy.

"CAMPBELL OF KILMHOR."

A SHORT one-act play, *Campbell of Kilmhor*, by J. A. Ferguson, produced by the Dundee Dramatic Society, will be broadcast from the Dundee Station on January 8th. This play refers to an occasion shortly after the rising of 1745, and the scene is a lonely cottage on a road near Rannoch, in the Highlands. A number of dramatic songs will be given by Miss May McLean and Mr. A. B. Duncan.

"WAYSIDE GEOGRAPHY."

ON January 1st, at 9.40 p.m., an address on "Wayside Geography" will be given by Professor J. L. Myers, F.R.S., the incoming President of the Geographical Association, on the occasion of that Association's annual meeting in London.

Colleges in the Air.

By E. J. Jenkins (Yale University).

IT is not everyone who can go to college. The majority of the people have not had the advantage of such an education. There may be many reasons for this, but now the people of America who cannot go to college have the college brought to their homes by means of wireless broadcasting.

In the past we have had various substitutes for a college education, the correspondence course, the extension lecture; but now the colleges and universities are making definite plans for regular and systematic courses of lectures to be broadcast. Some of these are given in order to enable the listener to get sufficient credits to qualify for his degree.

Eager for Knowledge.

This new source of knowledge, however, is not limited to any type of person, but so extensive are the plans that have been laid throughout the length and breadth of the land that everyone will be able—irrespective of his or her vocation or interest—to listen to their advantage.

In the East, Columbia and New York University have arranged their syllabus. Farther West is the University of Pittsburgh and Chicago; the farmers of the West are within radius of Kansas State College of Agriculture, and on the Pacific Coast the University of the State of Washington has broadcast Extension Lectures.

This is not some new-fangled idea that is being put over on the people, but it comes in response to the demand of those who are conscious of their educational deficiencies and are eager for more knowledge in practical subjects, and also of those who have given expression to their inward longing for more light in the Humanities and Classics. Proof of this is supplied by the letters received at the colleges after experiments had been tried on a small scale last winter.

A Spur to Agriculture.

There is in America a class of people who make up a large proportion of the population and play a great part in its politics—the farmers of the West. They are also being considered, and the Agricultural Colleges will broadcast information that will help them with their work in the wheatfields, the cornfields, and the potato valleys.

The great work of Americanization is assisted by this new method of teaching, for special language classes are to be broadcast. These are very necessary, because America has a very large population from abroad that she is attempting to assimilate.

For the Coming Race.

The Home Study Extension Division of Columbia University, in co-operation with the Kindergarten Department of the Teachers' College, will broadcast a series of talks on the care and training of young children. If search has been made for interesting subjects, the university has succeeded, for this comes as close to a 100 per cent. appeal as any that can be found. In all these subjects the lecturers will be the recognized leading authorities in the country, assisted by the college authorities, with the idea of crowding into a period of twenty-minute radio talks the most practical and essential facts and ideas which are brought out in a regular college lecture course.

We usually think of poets as building castles in the air, but one at least—Walt Whitman—spoke truly when he built with loving hands spacious palaces for education:—

"Somewhere within their walls shall all that forwards perfect human life be started.
Tried, taught, advanced, visibly exhibited."

At last we have such palaces in our "Colleges in the Air."

Official News and Views. GOSSIP ABOUT BROADCASTING.

Miss Carrie Tubb to Broadcast.

ON Sunday, December 28th, at the London Station, Miss Carrie Tubb will give her first broadcast performance. She will sing two groups of songs at 3.15 p.m. and 4.35 p.m.

A Famous Conductor.

The evening programme at London on the same day will be a performance of Handel's *Messiah*. Dr. Henry Coward will conduct his famous Sheffield Choir during this performance.

Dr. Coward is one of the foremost living authorities on choral music and training, and his name has been particularly associated with the *Messiah* for many years. His rendering of this oratorio is regarded as authoritative. The principals will be Miss Dorothy Silk, Miss Astra Desmond, Mr. John Coates, and Mr. Rex Palmer.

The Open Road.

The theme of the London programme on Monday, January 5th, will be "The Open Road." The atmosphere of the country and of the broad highway will be found in the new suite, "The Open Road," by Frederick Nicholls, the Liverpool composer. The folk songs of Scotland, sung by Mr. Robert Burnett, the "Marching Song" of Holst, and the "Summer Days" Suite by Eric Coates, will also help to create the same atmosphere. Songs will be sung by Miss Mavis Bennett, and John Henry will have something to say about his New Year resolutions.

"Sea Magic."

A competition was recently held at the Manchester Station to enable listeners to prepare a programme which could best be expressed by the title "Sea Magic." The competition proved popular and a large number of entries were received, making the task of the judges no light one. Their choice finally fell upon Mr. H. Fairhurst, of "Braesook," Sandy Lane, Irian, who submitted a programme eminently suitable on account of its combination of artistic merit with popularity and aptness. It is to be broadcast on January 5th, when the artists will be Miss Dorothy Clark, contralto, Mr. Harold Craig, baritone, Mr. Eric Pegg, solo pianoforte, and the "ZZY" Augmented Orchestra.

"The Galloway Duo."

A Ballad Concert will be given at the High-Power Station ("5XX") on Tuesday, January 8th, from 7.30 p.m. to 8.30 p.m. The artists will include Mr. Ian McRobert and Miss Marjorie Ford ("The Galloway Duo"), who have specialized in their own arrangements of folk songs as duets. There will also be Miss Stella Hackman, in humorous recitals, the famous Westminster Singers Male Voice Quartet, and Mr. Jerome Murphy, the popular Irish Entertainer. This programme, which is light and popular in type, will contrast with the Goossens Symphony Concert, S.B. from London to all other stations, except Belfast.

"Maritana" From Chelmsford.

As a contrast to the humour and chamber music from London on Thursday, January 8th, the High-Power Station will relay the complete opera, *Maritana*, by Wallace, from the "Old Vic" Theatre, London.

Church Services From Edinburgh.

The first of a series of complete church services to be broadcast monthly from St. Cuthbert's Parish Church, Edinburgh, will take place on Sunday, January 4th. This church is one of the finest in the Scottish capital, and is particularly suitable for wireless purposes. St. Cuthbert's Church has a particularly fine peal of bells, and it is hoped that these may also be broadcast prior to each service. The authorities of the church have been kind enough to put the pulpit at the disposal of eminent preachers of other denominations for these monthly transmissions, and the preacher on the above date will be the Rev. Canon Geoffrey Gordon, of St. John's Episcopal Church, Edinburgh.

A Champion Band.

The Scottish Champion Band will broadcast from the Glasgow Station on Sunday, January 4th. This is the Scottish Co-Operative Wholesale Society Prize Band, and although they have performed at Glasgow before, this is their first appearance since winning the Championship.

Light Symphonies.

An interesting Light Symphony Concert, relayed from Bournemouth, will be broadcast from the High-Power Station ("5XX") on Saturday, January 3rd. The Symphony will be Beethoven's No. 1 in C. Mr. Reginald S. Mount will play Stanford's Irish Rhapsody No. 6 for Violin and Orchestra, and Miss Juliette Folville, Solo Pianist, will play the Saint-Saëns Concerto in G Minor. The vocalists will be

Miss Winifred Ascott, soprano, and Mr. Robert Mott, baritone.

A Double Event in Song.

Miss Marjorie Sinclair, a popular singer at the Belfast Studio, with a light soprano voice of beautifully clear quality, has been associated with the D'Oyly Carte Opera Company. She will sing *Marguerite in Gounod's Faust*, to be broadcast from Belfast on January 9th. On a recent occasion, when an "outside broadcast" was being given of Handel's *Messiah*, performed by the Belfast Philharmonic Society, it was found that the soprano soloist, Miss Dora Labette, was under contract not to broadcast; so while Miss Labette was singing, the outside broadcast was interrupted, and Miss Sinclair transmitted the soprano solos from the studio, simultaneously with the performance of Miss Labette in the Concert Hall.

A Radio Pageant.

For some months past the Cardiff Station has been paying special attention to the development of the broadcast play. On Saturday, January 10th, the experience thus gained will be utilized in the production of *The Pied Piper of Hamelin*, a radio pageant in three episodes. Many of the scenes will be enacted out-of-doors, and the effects will be the last word in realism—real horses galloping, real crowds with real clogs, real fountains with real water, will be broadcast from the open air and simultaneously the play will proceed from the studio.

It is impossible to give an idea of the magnitude of the production without a long description of the play, but if huge crowds represent the hall mark of the "super" film, the effects in the *Pied Piper* should constitute a "super" broadcast! The performances will be simultaneously broadcast by the High-Power Station ("5XX").

Plymouth's Popular Programme.

A popular programme will be given at Plymouth on January 9th, and will include the Band of the 1st Somerset Light Infantry (Prince Albert's), under the direction of Mr. Arthur Evans. Miss Kathleen Drake, a well-known local artist, will contribute soprano songs, while Miss Gladys Seymour and Mr. Robert Sturivant will entertain with items of a light character.

A Scottish Night.

Another of Glasgow Station's special Scottish Nights will be given on Tuesday, January 6th. Mr. Ninian MacWhannell will entertain with a lecture recital on "Scots Poets in the Vernacular," with illustrations in song and "the Doric," and the Scottish Orchestra, conducted by Mr. Václav Talich, in the St. Andrew's Hall, contributes to the programme.

Chosen by Listeners.

At Cardiff Station on Wednesday, January 7th, a programme designed by listeners themselves, on the vote of the majority, will be given. The vocalists will be Miss Marjorie Booth, soprano; Mr. Dennis Noble, baritone; and Mr. John Collinson, tenor. The Station Orchestra will also contribute to the programme. Two of the most popular items in request were the "Barcarolle," from "Tales of Hoffmann," and "In a Monastery Garden." Both will be included in the programme.



Horrible predicament of Binks, who hurriedly removes his earphones on the arrival of his best girl.

The Songs I Like to Sing.

By John Coates, the Famous Tenor.



Mr. JOHN COATES.

I THINK it is one of our English poets who points out that when a great experience has been passed through, the impression is left upon the subconsciousness that it has always been, that there never was a time when this experience was not part of life. Some people account for this mystical

soul-memory in terms of pre-existence, but I must be content to leave what is a very real psychological phenomenon to the philosophers. I am only a singer, and the artist's imagination carries his thoughts along strange byways.

And so, I experienced that weird feeling, when first I broadcast my voice—that I had done this thing before. Perhaps I had dreamt about it, only, and the actual event broke my dream, as we say. Yet—who can say?—that feeling may have a deeper root. Broadcasting is “as new as paint,” to you and me—but it is “from everlasting to everlasting,” and our voices must have vibrated to the spheres all our lives, and the voices of the Patriarchs may be echoing among the stars still.

My Mother and a Miracle.

But, if I may come down from the simply sublime to the sublimely simple, the thing that gave me the deepest and sincerest pleasure after my first broadcasting experience was a letter from my mother up in Yorkshire. I had quite a budget of nice letters, full of appreciation, from all parts of the country—and there is no use denying that one sometimes aches for a little praise—but this one stood out from the rest as the moon at full stands out from the stars. She had—all unknown to me—listened at a friend's house not half a mile from Haworth Road, and in the very country where Charlotte Brontë wrote “Jane Eyre” with its startling wireless cry of “Jane! Jane! Jane!” To her it was unquestionably a greater experience than it was to me, for I did not know I was singing to her.

Here is a provincial mother who, all her life, has lived simply, and to whom in her declining years comes this marvel of broadcasting, this almost unbelievable miracle, by means of which she can hear her son, singing in London, while she knits in Yorkshire!

Human and Superhuman.

You see, to her it was a veritable marvel. She could have picked that voice out of ten thousand. It was the boy, whose first cry she had heard, singing in London; and she was so carried away that she hummed the song with me, two hundred miles away, and more. And what do you think the song was? “There is a divinity which shapes our ends,” for I had never given my mother a thought in connection with the special selection—it was “Since first I saw your face,” that fine old Elizabethan song.

Well, that is the sort of thing which makes broadcasting so human, although it is by way of being superhuman. In many cases, my voice reached quite a number of people gathered

together, an audience, in fact, and some of these people wrote to tell me that there was loud applause.

We shall have to have some arrangement—I commend it to the B.B.C.—for reciprocal listening. Why should these audiences in different parts of the country hear my song, and I be denied the satisfaction of hearing their applause? Well—bless them!—it was very nice of them to applaud an unseen singer, and, in my humble opinion, it is a greater tribute than when the singer can be seen, just as I think applause at a cinema is more likely to be genuine than when the actors are present in the flesh.

Generally, I feel that broadcasting is bringing me into closer touch with numbers of people who have known me and my work for years. When one is a unit in a great audience, one has rather a lost feeling, but when one is sitting in one's own dining-room, among one's own familiar furniture, perhaps alone, and an already familiar voice, singing an old familiar song, comes intimately to one's ears, there is a greater sense of personal communion than can ever be felt in a crowd which is both visible and tangible.

A Captivating Theme.

Then, of course, broadcasting has introduced me to tens of thousands who probably had hitherto never heard my name, much less my voice. That is one of the big imaginative assets, imaginative without being imaginary, of broadcasting—the wide audience, the unnumbered numbers, the infinitude of circumstance and position and environment and education, either musical or otherwise. It is a captivating theme for thought, and one which exercises a strong stimulus upon my spirit.

I am presently doing a series for the radio, and am looking forward to it with great eagerness. I shall welcome “requests,” but they should be sent in as early as possible, as programme arrangements have to be made so far ahead.

“TO BROADCAST.”

IN an hour's talk with Mr. Reith (writes Mr. Wilfred Whitten, the Editor of *John o' London's Weekly*), I was amused to find that he was under the impression that *to broadcast* is a verb invented in his own time, or that, at any rate, it had no antiquity.

He was sceptical when I said that I felt sure that it would be found in the second edition of Dr. Johnson's Dictionary, published in 1827. It is there defined as follows:—

BROADCAST. The method of cultivating corn, turnips, pulses, clover, etc., by sowing them with the hand at large. It is called the *old husbandry* to distinguish from the drill, horse-hoeing, or new husbandry.

As a matter of fact, the term “broadcasting” goes back at least as far as 1767, in which year Arthur Young's “Farmer's Letter to the People” appeared. Young explained broadcast sowing as the scattering of seed over the whole surface of the soil instead of in drills or rows.

Burke was, perhaps, the first great writer to use the verb metaphorically. In his speech on the Nabob of Arcot's Debts he said: “With a wide broadcast swing of his arm, he squanders over his India field a sum,” etc.

Many other writers, down to Ruskin and others, have used this verb effectively.

An amateur in Buenos Aires has succeeded in communicating with Nice, a distance of 8,750 miles.

Wireless Wives.

By Robert Magill.

SPEAKING as a married man, I am of opinion that wireless has added to my chains. It's all very well for you single chaps to get an old milk-can, a handful of wire, and a pamphlet on the subject, and then tinker round until you hear something; but wives object to their drawing-rooms being made to look like an old junk shop. We have to buy ready-made sets that will match the apothecary, or else the china cabinet.

It doesn't end there. It merely begins. I took up wireless in a reckless mood without thinking of the consequences, and spent twenty-five shillings on a good crystal set. My wife was first suspicious, then interested, and eventually enthusiastic. She listened every night, and it was as much as the cat's job was worth to sneeze during the local news. After a while she began to tell her friends about it. She explained to one woman that she couldn't go out on one Friday night because she wanted to hear the new singer.

A Gold Cat's-Whisker.

“Oh!” said Mrs. Brown, green with envy, “have you gone in for wireless? George wanted me to have one, but I think it's so silly, don't you? Only fit for the children, isn't it?”

However, two days later I met Brown carrying an aerial. We sighed, and passed like ships in the night. Next time Mrs. Brown came round she looked contemptuously at our set.

“I see you're still using the old-fashioned silver cat's-whisker,” she said. “I gave mine to the charwoman for her boy, ages ago. Oh, yes, we've got a set—a better one than this. We use a gold cat's-whisker.”

Next time my wife went to the Browns' she smiled tolerantly as she listened. “You'll get ever so much better results, dear,” she said, “if you use an up-to-date crystal. Ours is a Strike-alight, and it's perfect.”

Shopping Like a Woman.

The next move came when Mrs. Brown bragged about the new set she'd got trimmed with a pretty little light, with insertion of little square bottles all round the edge. Brown had installed a valve amplifier.

I endeavoured to explain to my wife that the light was for the purpose of seeing to adjust things in the dark, but she'd been reading the advertisements. Next day we went shopping. We came out of the first wireless shop with an electric iron that was going cheap, and from the second with a bargain in pocket flash lamps that we didn't want. She shops like most women. But at last we had arranged for the delivery of a three-valve set that would pick up anything in Britain.

Cheap Revenge.

Mrs. Brown retaliated with a similar set plus a loud speaker, and we got a bigger loud speaker, with knobs on. Brown was then bullied into changing it for one with four valves, and, to my shame, he it said, I grew desperate under my wife's taunts, and mortgaged my future prospects to purchase a cabinet set with five valves. Our local wireless merchant bought a new house on the strength of it. I knew Brown couldn't do any more than that until the inventors got down to television, but he did his best. His five-valve set was in a lacquered cabinet, whereas, ours was common mahogany.

Yet we've beaten them. We showed Mrs. Brown our set last night with six valves. She is a broken woman.

And neither she nor Brown will ever know that the extra valve was my wife's bargain pocket flash lamp she bought and forgot, with the bulb stuck through a hole. If they make any more fuss, I shall buy a dozen, and send them into the workhouse trying to compete.

Listeners' Letters.

ALL letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.

Gentle Sarcasm.

DEAR SIR,—Having read with interest the great diversity of criticisms passed upon the B.B.C. programmes, and the suggestions for their improvement, we feel that the harassed Programmes Staff will welcome our assertion that we have solved the problem for them.

Our solution is the result of eliminating all items about which anyone has a complaint to make. We find that no one has a word to say against the tuning note. Then let the B.B.C. please everyone by switching on this note at the beginning of the evening and turning it off at 10.30. Surely no one would be dissatisfied then!

Yours, etc.,

O. L. D.

D. H. O.

Paginton.

London and the High-Power Station.

DEAR SIR,—Am I right in assuming that the high-power station, when moved to its permanent quarters at Daventry, will transmit its own programme and those of various provincial stations, in place of 2LO?

I hope that 5XX will continue its transmission of London in full. Perhaps on those nights when an "All Stations" programme is being given, 5XX could give a concert of its own, by way of contrast. Or could not 5XX run in duplicate with the London programme and its own, on two different wave-lengths?

Whatever is done, please don't deprive us of London on high power from 5XX.

Yours, etc.,

C. G. B.

Wotton-under-Edge, Glos.

[A full statement regarding the above matters appeared in our issue dated November 28th last.]

Making Plays Popular.

DEAR SIR,—I have noted with interest the opposition of theatre managers to the broadcasting of the fare which they offer to the public. The second act of *Patricia*, from His Majesty's Theatre, to which we recently listened, could only arouse a strong incentive to witness what one would judge to be an interesting musical comedy. Many would go to that particular theatre who previously would not have thought of so doing; others would talk of the play to their friends, and thus advertise it; whilst a vast section among the thousands of licence-holders, who are not and are never likely to be theatre-goers, would enjoy the pleasure of listening to what seemed a first-class performance.

Wireless has come to stay, and is only in its infancy. I venture to predict that before many years we shall not only listen to broadcast plays, but be able to witness them on a screen in our own homes. The argument that the listener cannot see the facial expressions, the scenery, the colouring, the light, and all that goes to contribute to the joys of the theatre, is absolutely true. There, indeed, lies the invitation to make good the deficiency. If grand opera, musical comedy, or a concert appeals to the sense of hearing and is enjoyed, the listener must wish to convert himself into a seer also.

Wireless feeds the rich as well as the poor, and I defy anybody, from the most learned to the most ignorant, to listen for a month and not add to his store of knowledge in one direction or another.

Yours, etc.,

F. F. L.

Wimbledon, S.W.

[Continued overleaf in column 3.]

Words Killed By Wireless.

Is Radio Changing Our Language? By E. de Poynton.

NOT so very many years ago, speech with a strong local accent was very much more common amongst educated people than it is now. In my boyhood it was quite normal to find both the squire and the parson of a Yorkshire village speaking the broad Doric of the North Country. And it was not accent alone that marked their speech; they used the peculiar dialect of the countryside, employing regularly words that would hardly be understood by the average Londoner.

To-day, you will hardly ever hear the use of dialect in ordinary conversation between well-educated people in Yorkshire, unless they are very old; and the same thing is true of every part of the country. A local accent, too, is becoming rarer and rarer amongst such people. "Standard English" is now spoken in all parts.

Due to the Railways.

Now, what is it that has brought about this curious revolution? Why is it that the English of London is now spoken in Bristol and Newcastle, in Norwich and Manchester? We can, I think, trace back the cause to the development of our railway system. Before the days of rapid, easy travelling by train, a journey from North to South, or from East to West, by coach or postchaise was a long, difficult, and expensive business. People did not move about the country to anything like the extent that we do now, simply because they could not. The North Countryman seldom came to London. If he travelled at all from his home, he was content with occasional visits to Harrogate, or to York. Southerners came north only in small numbers. East Angles and the "West Country" were separated then by days of journeying, and not as they are now by only a few hours of cheap and comfortable travel.

The Influence of School.

The consequence was that villages, towns, and districts were far more self-contained than is now the case. People lived and worked, married and brought up their families in the places where they were born. Naturally, then, they spoke the dialect of the place; for what point was there in speaking anything else?

The railways killed dialect amongst the educated. When easy travelling was an established fact, these moved freely about the country, meeting others of their kind. They desired to speak like their fellows, and so "Standard English," that is the educated speech of London, was adopted everywhere and dialect began to decline except amongst the farm folk and the workers of the towns. And upon these, too, another influence was at work. This was the influence of the Board Schools, in which "Standard English" was taught.

Linked by Wireless.

Now, if the development of communication by the railways sounded the death-knell of dialect amongst one section of the community, what will be the effect of wireless upon its use by the rest? Like the railways, wireless has served to reduce distances. Judged by the old coaching speed of ten miles an hour, London and Edinburgh were forty hours, or about two days, apart one hundred years ago. To-day they are eight hours apart by train; the distance has been reduced to one-fifth. And what of wireless? The time taken by ether waves to travel the 400 miles that separate the two cities is but the four hundred and sixty-fifth part of a second! As linked by wireless all the towns and villages of our country are now as simply no distance at all from London or the other great centres of thought and culture.

Except when it is used to produce a comic effect, dialect finds no place in the broadcast programme. The listener, wherever he may live, hears the announcements, the news bulletins, the talks, given in "Standard English." He hears great statesmen, famous scientists, noted literary men speak. All of them previously had been nothing but names to him—great names, certainly, but names, for all that. Now their actual voices come to his ears and he notices the way in which they speak. He marks the absence of local accent and of dialect words. Will the effect be to cause him to abandon his own form of speech, and in time to adapt the form of English which we call standard?

Local Patriotism.

First we must see what inducements there are to abandon dialect. Our imaginary dialect-speaking listener realises that his is not the language of the great men that he admires. That is a strong point certainly, but it is not enough to make him wish to throw over the way of speaking that comes naturally to him. Deep rooted in every one of us is a strong local patriotism. Every East Anglian, for instance, looks askance at the "foreigners" who inhabit the rest of the country and regard his own folk as vastly superior to them.

Local patriotism provides a great incentive to maintain dialect. A man who is proud of belonging to Dorset takes pleasure in the fact that people can tell from what part of the country he comes on hearing him speak.

The Spur of Ambition.

No; if wireless is to reduce the numbers of those who use dialect, there must be some stronger motive than the desire to imitate the eminent. Perhaps the greatest incentive of all is that supplied by ambition. Is the possession of a local accent or the use of dialect a bar to success? In most cases it will, I think, be agreed that dialect is a great hindrance to the man who is ambitious. Speaking it, there is no reason why he should not become head of a purely local business, which might possibly be a very large concern. But the man whose speech is a dialect—I am speaking of dialect, not, and not of mere accent—is distinctly handicapped when he wishes to make his way from bottom to top in some great business of nation-wide interests.

Dialect, then, is a handicap to the man who wants to rise in the world, and wireless may lead to a decrease in the number of those who use words and grammatical constructions that are peculiar to certain parts. But a local accent is, I believe, in a different category altogether. By "local accent" as opposed to "dialect," I mean that, though the speaker does not use the old-fashioned words and phrases, he still pronounces English in a way that differs from the standard pronunciation.

Varieties of Accent.

So far as one can see, a mere local accent is no bar at all to success, social, commercial, or political. In the House of Commons you will hear many varieties of accent, and not a few of those who have curious little tricks of pronunciation are men who have made names for themselves.

The conclusion that we come to is that dialect is not so widely used to-day as it was half a century ago. Wireless will most probably effect a further reduction in its use, though it will never die out entirely, for local patriotism will keep it alive amongst dwellers in both town and country. The masses of the nation will gradually tend to become bi-lingual as a whole, using dialect for ordinary conversation and "Standard English" for business and other purposes.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

BEETHOVEN'S "EGMONT" OVERTURE.

(GLASGOW AND ABERDEEN, SUNDAY.)

THE Drama *Egmont*, to which Beethoven wrote music, is a treatment by the eighteenth-century German poet, Goethe, of the sixteenth-century struggle between the Netherlands and their Spanish oppressors. Count Egmont was a hero of the Netherlands who was beheaded by the Spaniards in the Grand Place of Brussels, in which city there is now a famous monument to him.

Beethoven's music, particularly the Overture, is full of intense heroic feeling.

The Overture opens with a brief, slow INTRODUCTION. After a loud chord, Strauss declaim emphatically a sonorous phrase, which is the chief feature of the Introduction, and (somewhat changed) is to appear later in the piece.

Presently, a little descending scale figure is reiterated. With a gradual quickening of the pace, this leads into the FIRST MAIN TUNE (Quick), a smooth phrase in CELLOS, descending through two octaves. This is accompanied by the other Strings, which supplement it and work up to a climax, in which the FULL ORCHESTRA joins, Violins having the Tune.

When this breaks off, ALL STRINGS start the SECOND MAIN TUNE with the emphatic phrase of the Introduction; it is answered by a more tender phrase in WOODWIND (plus one Horn).

This is practically the only material of the Overture. It is developed and recapitulated at some length, but with no relaxing of intensity.

This done, we are launched (by loud chords, derived from the Second Main Tune, a pause, and very soft, long-sustained chords in Woodwind) into an important CODA (or "Tail-piece") which (an exceptional thing) uses entirely fresh material. Yet, instead of striking one as disconnected, it seems absolutely "inevitable." It is not itself the kind of music that calls for description.

BACH'S "CHRISTMAS ORATORIO."

(GLASGOW AND ABERDEEN, SUNDAY.)

Last week a part of this big work was described for a performance at Manchester. Next Sunday part of it is to be broadcast from Glasgow, and "S.R." to Aberdeen. The selection made differs substantially from that of Manchester, and another synopsis is therefore given. It is not necessary to repeat all the general description, but it may with advantage be referred to by any keen listeners who have preserved their last week's *Radio Times*.

Here follows, then, a synopsis of the work as it will be given at Glasgow.

1.—CHORUS. *Christians be joyful*. The Orchestra consists of three Trumpets, Kettledrums, two Flutes, two Oboes, Strings and Continuo.

2.—RECITATIVE, the EVANGELIST (Tenor). *Now it came to pass in those days.*

3.—RECITATIVE, ALTO. *See now the Bridegroom*. In addition to the Continuo, two Oboe d'amore are used. (The Oboe d'amore is a mezzo-soprano oboe. It is prominent in this work.)

4.—SOLO, ALTO. *Prepare thyself, Lion.*

5.—CHORALE. *How shall I filly meet Thee?* The tune is well known in English churches. One hymn to which it is often sung is *O sacred head, sore wounded*.

6.—RECITATIVE, the EVANGELIST. *And she brought forth her first-born Son.*

7.—CHORALE. *For us to earth he cometh poor, and BASS RECITATIVE*. The Chorus Sopranos sing the lines of the Chorale, the Bass Soloist intersperses commentaries

8.—SOLO, BASS. *Mighty Lord*. This is one of the most invigorating songs in existence.

9.—CHORALE. *Ah! dearst Jesus.*

10.—SYMPHONY. This is a beautiful orchestral picture of the "shepherds abiding in the fields." Flutes and Strings alternate with two Oboe d'amore and two Oboe da caccia (practically Cors Anglais, or Alto Oboes).

11.—RECITATIVE, the EVANGELIST. *And there were Shepherds.*

12.—CHORALE. *Break forth, O benighted heavenly light.*

13.—RECITATIVE, the EVANGELIST. *And the Angel said; and the ANGEL (Soprano). Be not afraid.*

14.—RECITATIVE, the EVANGELIST. *And this is the sign to you.*

15.—CHORALE. *Within you gloomy manger.* The tune of this will be known to many.

16.—RECITATIVE, BASS. *O haste ye then.*

17.—RECITATIVE, the EVANGELIST. *And they came with haste.*

18.—SOLO, ALTO. *Slumber, beloved*. This cradle-song is one of the loveliest pieces in the work. The four Oboes and Strings accompany, and a Flute plays the voice part an octave above throughout.

19.—CHORALE. *Thee with tender care I'll cherish.*

20.—RECITATIVE. The EVANGELIST. *Now when Jesus was born in Bethlehem.*

21.—CHORUS and RECITATIVE (Alto). *Where is the new-born King?* This is one of the few conspicuously realistic numbers, and, with Bach, realism is as telling as every other type which he essayed. The Chorus represents the eagerly enquiring wise men from the East. The Alto (who sang the cradle-song) gives imaginary replies.

22.—CHORALE. *This proud heart*. This is another Tune sometimes sung in our Churches.

23.—CHORUS. *Come and thank Him*. This makes a fine, joyful conclusion. (Note the presence in the Orchestra of two high, tuneful Horn parts.)

WAGNER'S "FLYING DUTCHMAN" OVERTURE.

(NEWCASTLE, FRIDAY.)

The *Flying Dutchman* is one of Wagner's early operas, and has traits of the older operatic style, especially that of Weber.

The Overture is a favourite concert piece. It has been described as the finest storm music in existence. It owes much of its vividness to a stormy voyage that Wagner made from Riga to London the year before he wrote it. We often find in his music idealized memories and reflections of his own adventures in life.

The story of the Dutchman is more or less traditional: it can be traced back to at least the sixteenth century. A Dutch sailor swears he will sail round the Cape, in the teeth of gales, even though he should sail until Doomsday. The Devil takes him at his word, and he is condemned to sail until (in Wagner's version) he finds a woman willing to share his unending travels. After many years, he finds such a self-sacrificing woman, but wishing, in his love for her, to save her from a doom such as his, he leaves her. She, however, throws herself into the water to join him; the spell is broken by her renunciation, and they find rest together.

The Overture is practically an epitome of the opera. A dominating figure is that of the Curse, heard in a strenuous call on the Brass against a quivering, stormy background of Strings. There is a contrasting, prayer-like tune, and also a gay sailor-song. These are all repeated with increasing force towards the end.

Listeners' Letters.

(Continued from the previous page.)

"The Microphone Voice."

DEAR SIR,—I should like to answer the letter by "Middle-Brow," in a recent issue. My experience is just the opposite to his. Instrumental music is the only thing that really "comes over" well. There seem to be very few singers who have a good "microphone" voice, and also very few speakers. Occasionally a tenor gives one pleasure, and very occasionally a soprano.

There has been broadcast one playlet that was really good—*Granny's Juliet*—and that seemed to me to succeed owing to the wonderful acting of Mrs. Kendal. One could imagine the whole scene; whereas, other plays have merely seemed a string of words. Mrs. Kendal's voice was absolutely perfect.

Yours, etc.,

London, W.

H. A. N.

Broadcasting and Reading.

DEAR SIR,—With regard to the assertion that broadcasting adversely affects reading, my own opinion is that broadcasting ought to promote the reading habit.

Since listening to the readings from the poets and authors, I have taken a keener interest than ever in my Shakespeare, Longfellow, Maelfield, etc.

Yours, etc.,

Sunderland.

M. L.

Should Parliament be Broadcast?

DEAR SIR,—I was glad to read in *The Radio Times* Earl Russell's suggestion that the proceedings in Parliament should be broadcast. One can gather more from the spoken than from the printed word, and it would be good for us all to become more directly familiar with the voices and opinions of those who frame our laws, and with the manner in which government is carried on. Would not this increase the general interest in government, and lead to a more intelligent use of the vote?

It would also be interesting to see the effect on the members themselves of the knowledge that they were surrounded by an invisible crowd of witnesses. As Earl Russell says, "No one need be compelled to listen to the debates." But they would come as a welcome change to those who, like myself, find all this "good" music merely so much noise.

Yours, etc.,

"MAN IN THE COUNTRY."

Something for Everyone.

DEAR SIR,—I am writing in reply to "H. H.," New Barnet, who wishes the B.B.C. to announce the time a fox-trot will take to be played. What is bad music to "H. H." may be good music to me. Some of these high-brows, middle-brows, and low-brows should remember that whatever piece is being broadcast is pleasing somebody.

Not every piece on the programme pleases me; but I am satisfied with what I get. I am pleased that the B. B. C. take no notice of these letters and keep the programmes as they are.

Yours, etc.,

Hull.

"A SATISFIED LISTENER."

The Desire of the Majority.

DEAR SIR,—No one requires even indifferent vision to notice that the letters you publish are carefully selected with the view of justifying the B.B.C. programmes.

The only conclusion that any observant person can arrive at is that the desire of the majority is not respected.

Yours, etc.,

Liverpool.

"RELAY."

(We welcome sound criticisms and regularly publish letters of a critical nature, as this correspondent will see if he will read *The Radio Times* more carefully.)

Music in Fiction.

Authors Who Made Strange Mistakes.

WHILE nearly everyone is fond of music, extraordinarily few know much about it. This is particularly the case among people who write, the proof being the very small proportion of novelists or story writers who introduce musical characters, or who use music at all in their works of imagination.

In the days of our grandparents music was much more an occupation than it is to-day. Then almost every girl of well-to-do parents learned to play or to sing. Cards were much less popular than they are nowadays, and there was very little dancing. Also, people went out less than is the present custom. So in a well-to-do household the usual amusement in the evening was music.

Handel "Old-Fashioned."

This is reflected in the novels of the time. Miss Edgeworth writes a good deal about music, and in one of her books, "Helen," two characters are made to argue as to the comparative value in society of music and cards. In another of her novels, "Patronage," we find a great deal of information about music of the day, and it is amusing to read that there were then, just as to-day, charity concerts at which professional singers were expected to give their services free of cost, and Society hostesses anxious to secure popular vocalists without paying them fees.

Miss Edgeworth gives a very full description of the rich Mrs. Falconer's musical parties, and introduces names of many of the composers whose music was then played or sung. Just as to-day, they are almost all foreign, the most popular being apparently the Italian school. Handel was even then looked upon as "old-fashioned."

A Rival of the Piano.

Music comes into Jane Austen's works, and we realize that in those days the piano, still a comparatively new instrument, had a serious rival in the form of the harp. But the piano of the time was a poor instrument compared with that of the present day. Its compass was but five octaves, and its tone weak and tinkling. Even the old-fashioned spinet was still found in many country houses and is mentioned in Miss Austen's novel "Marriage."

Thackeray's "Becky" sang the old music of Haydn and Mozart to please Lady Steyne, and later the greatest artists "left off their sore throats" to sing for Becky at Gaunt House.

Trilby's Marvellous Voice.

Of instruments, besides those mentioned, the violin and 'cello occasionally appear in novels of the time, and a little later the guitar seems to have attained some popularity. Dumas's Captain Armand played the guitar. Oddly enough, Miss Edgeworth makes one of her characters mention the "banjore" (banjo), speaking of it as an African instrument.

To come to our own times, there is a good deal of music in Du Maurier's delightful books. It is hardly necessary to mention Trilby's marvellous voice and utter lack of ear. But even Du Maurier, who loved music, blunders now and then. For instance, he makes Trilby sing Chopin's "Impromptu" in A flat, a distinctly puzzling performance.

There are, of course, many similar musical "howlers" in fiction. In one of his books, Mr. A. E. W. Mason makes a character play the whole of the Melbourn overture on a violin, while Tennyson's line, "To the dancers dancing in tune," has provoked many a smile.

Of modern writers Mr. George Moore and Mr. Compton Mackenzie both give proof in their books of a real knowledge and love of music. The same may be said of Mr. Arnold Bennett, while Mr. Galsworthy also touches frequently on music. T.C.B.

PEOPLE IN THE PROGRAMMES.

Setting Santa Claus.



MR. THEODORE HOLLAND.

ONE of the most reasonable musical items of the year will be Mr. Theodore Holland's "Santa Claus" Suite, which will be broadcast from London by the Augmented Wireless Orchestra, under the direction of Sir Dan Godfrey, on December 28th.

This suite was, by the way, originally a part of the score which Mr. Holland supplied a dozen years ago for the production of *Santa Claus* at the Scala Theatre, where an attempt was made to combine coloured cinematographies with a stage play, the characters coming out of the pictures to carry on the tale where required.

Mr. Holland, in addition to innumerable musical honours, has carried off a large number of lawn tennis prizes. But it is whispered that he is not as good at billiards as he thinks he is—although he is very good, indeed! At golf he is quite useful—but he is proudest of his gift for doing clever caricatures of his friends. He draws them on any scrap of paper that is handy, and delights in leaving them about his club, so that the victims shall discover them.

An All-Rounder.

THIS is Sir Halford Mackinder, who will talk on the "Mother Country" from London on December 30th.



SIR HALFORD MACKINDER.

Sir Halford is an all-rounder. Imagine for yourself a career including all the following things: a seat in the House of Commons, a professorship of geography, the chairmanship of shipping and of building materials committees, the leadership of an expedition to Mount Kenya, the directorship of a school of economics, a high commissionership in South Russia, membership of Royal Commissions on income taxes and awards to inventors, authorship of books on all sorts of subjects from the Rhine to Democracy—do you feel equal to it?

Well, to all this Sir Halford has been equal. Listen to him with respect.

Hints for Singers.



MISS CARRIE TUBB.

IT is often said that the best way to learn an art is by first-hand observation of those who are most proficient in it. Something, no doubt, may be learned by listening to Miss Carrie Tubb, when she sings from London on December 28th.

But verbal advice is also essential. Here is some given by Miss Tubb herself to aspiring singers.

No girl with a voice worth training should use it seriously till she is over eighteen. Remember that you can get as good tuition in England as anywhere in the world. Take plenty of exercise. Keep to a good plain diet. Don't try songs and anthems during practice hours. And go on practising day after day.

If you like holidays better than singing, give up singing. One cannot serve two masters successfully.

A 'Cello at Sea.



MISS ADELINA LEON.

A PUPIL of A. Casals, Miss Adelina Leon, will broadcast from London on New Year's Day. She has played her 'cello to all sorts of people under all sorts of conditions at all sorts of times.

During the war she played it at the Front, to amuse the soldiers, and on the high seas, to amuse the sailors. She has been in aeroplanes and submarines and tanks, but it is not recorded whether she has played her 'cello in any of these.

Although you may never have seen her, you may recognise this picture. Where have you seen that face before? Possibly on the line in a Royal Academy Exhibition in Burlington House. If not there, I can't help you.

A Suburban Expert.

AMONG the lightweight writers of our time, Mr. Kello Howard ranks, with Capt. Ian Hay, as our foremost specialist in suburbia. The Smiths of Surbiton and the Purveys of Wimbledon are his quarry, and he hunts them gently. You may learn from Mr. Howard that men who are all brains in the City exhibit their hearts in the suburbs. 'Tis love, 'tis love that makes the Inner Circle trains go round!

Mr. Howard is one of the few men of the theatre who can claim to have courted public favour as a playwright, as a dramatic critic, as an actor, and as a manager. To which list, after December 28th, when he is to give a talk from London, he will be able to add the function of broadcaster as well.

A Brilliant Trio.

RONALD GOURLEY. Broadcasting from London, January 2nd. Blind pianist and organist. Could play tunes on the piano when only eighteen months old.

SIR ALEXANDER HOUSTON. "Water Supplies" Talk, January 2nd. Director of Water Examinations, Metropolitan Water Board, for twenty years.

DOROTHY SILK. Singing from London on December 28th. Created piano part in Holst's "Savitri." Specialises in old music. "OYEZ."

Radio Remarks.

A PROMINENT journal in the United States has a woman radio editor, who contributes technical articles on wireless work, and is herself an expert operator.

In the Philippines a loper colony is shortly to be linked to the outer world by wireless. A receiving set, presented by an electrical company, is being installed.

Wireless stations have been officially opened at Bamako, in French West Africa, and at Antananarivo, in Madagascar. They form part of the general scheme of wireless communications between the various colonies of France.

THE International Committee on Wireless Telephony, which was founded in 1913, is planning to hold an international conference in Paris from April 18th to 20th, 1935. Twenty-seven nations are represented in this organization, which is in close touch with the League of Nations, the International Chamber of Commerce, the International Law Association, and many other influential bodies.

WIRELESS PROGRAMME—SUNDAY (Dec. 28th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2LO LONDON. 365 M.

Military Band Programme.

S.B. to other Stations.

THE BAND OF H.M. ROYAL AIR FORCE.

(By permission of the Air Ministry.)

Director of Music,

Flight-Lieut. J. AMERS.

MARY ABBOTT (Solo Pianoforte)
and

CARRIE TUBB (Soprano).

- 3.0. The Band.
Wedding March from the Opera, "The Pied Piper of Hamelin" *Nessler*
Overture, "Le Puits d'Amour" *Bulfe*

- 3.15. CARRIE TUBB.
"Ave Maria" *Back-Gounod*
With violin obligato by
HAROLD FAIRHURST.

- 3.30. The Band.
Euphonium Solo, "Nazareth" ... *Gounod*
(Soloist, Mus. J. WILSON.)
Suite, "The Miracle" *Ramperdinck*
Mary Abbott.
Scherzo in B Flat Minor *Chopin*
The Band.
Cornet Solo, "Jerusalem" *Purry*
(Soloist, Corporal G. REGAN, D.C.M.)

- 4.0.—Intermezzo, "In a Monastery Garden" *Ketelbey* (8)
Song, "Good Night" *Abt*
Minuet and Gavotte, "I Pagliacci" *Leoncavallo*
Mary Abbott.

Two Concert Studies.

(a) By Oscar Beringer, (b) By Liszt.

- 4.30. The Band.
"In Santa Claus' Workshop" *Anon*

- 4.35. CARRIE TUBB.
"I Attempt From Love's Sickness to Fly" *Percell*
"The Knotting Song" *John Keates*
"Puff's Song" *John Keates*

The Band.

Suite, "Scenes Neapolitaines" ... *Messiaen*
The Royal Air Force March.

- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.

- 5.0. "The Messiah."
An Oratorio by
G. Frederick Handel (11).
With additional accompaniments by Mozart.
S.B. to other Stations.
DOROTHY SILK.
ASTRA DESMOND.
REX PALMER.
JOHN COATES.

THE WIRELESS ORCHESTRA.

THE SHEFFIELD CHOIR.

Conductor, HENRY COWARD.

The following numbers will be omitted: 7, 25, 26, 34, 35, 36, 49, 50, 51, 52.

- 6.0. Religious Address
by the Right Reverend
THE LORD BISHOP OF LONDON.

- 6.15.—"THE MESSIAH" (Contd.).

- 10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and NEWS
BULLETIN. S.B. to all Stations.
Local News.

- 10.15. THE ORCHESTRA.
Conductor, S. KNEALE KELLEY.
Suite, "L'Arlésienne" *Bizet*
S.B. to other Stations.

10.30.—Close down.

5IT BIRMINGHAM. 475 M.

3.0-5.0. Organ and Carol Recital.

J. GILBERT MILLS (Solo Organ)

and
CHORISTERS.

Relayed from the Church of the Messiah.
(By kind permission of the Vestry
Committee.)

Organ.

Postlude *Clifford Roberts*
Carol.

"God Rest You, Merry Gentlemen" *Traditional*

- 3.15.—CARRIE TUBB. S.B. from London.

- 3.30. Organ.
"March of the Magi" *Dubois*
Bass Solo.

"Mighty Lord and King All Glorious"
("Christmas Oratorio") *Back* (11)
(Soloist, HARRY BANNISTER.)
Carols.

"A New Born Babe" *William Dorley*

"Hark How All the Welkin Rings" *J. G. Mills*

"I Hear Along the Street" *W. Kettle*

"At Bethlehem in Jewry" *J. G. Mills*

Organ.

Fantasia on Two Noels *Gallmair*

Soprano Solo.

"A Christmas Carol" *Arnold Bax*
(Soloist, GRACE FIELD.)

Carols.

"A Babe is Born" *Holst* (25)

"Legend" *Tchaikovsky*

"The Snow Lies Thick" *Gregory Stone*

"In Bethlehem That Noble Place" *Holst* (25)

Organ.

Allegretto *Wolstenholme* (11)

Carols.

"It Came Upon a Midnight Clear" *Bullough Haynes* (11)

"See Amid the Winter Snow" *Goss* (11)

"The First Noel" *Traditional Air* (11)

- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.

- 5.0. Religious Service.

Conducted by the
Rev. G. F. STANLEY ATKINSON.

Relayed from Mansley Road Wesleyan
Church.

- 6.30. Chamber Music Programme.

ALICE VAUGHAN (Contralto).

WINIFRED SMALL (Solo Violin).

MAURICE COLE (Solo Pianoforte).

Pianoforte Solo.

Scherzo in E Flat Minor *Brahms*

Study in A Flat, Op. 10, No. 10 } *Chopin*

Study in C Minor, Op. 10, No. 12 } *Chopin*

"The Island Spell" *John Ireland*

"Bagamuffin" *John Ireland*

Songs.

"Hymn to Aphrodite" *Sappho*

"I Loved Thee Once, Attis" *Banloch*

Pianoforte and Violin.

Sonata in G Minor *Niger* (11)

Songs.

"Autumn" *Alison Crompton* (1)

"Belt Footed Snow" *Sigurd Lie*

"Silent Noon" *Vaughan Williams*

Violin Solos.

Sicilienne and Rigaudon *Kreisler*

Gavotte *Mozart-Auer*

Hornpipe *Handel-Barty*

Caprice Viennois *Kreisler*

Hungarian Dance in D Minor *Brahms-Toucheim*

- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Local News.

- 10.15. Song.
"Wind of the Western Sea" *Graham Peel*

10.20.—Close down.

6BM BOURNEMOUTH. 385 M.

- 3.0-3.15. } THE J. H. SQUIRE CELESTE
3.30-4.35. } OCTET.

ERIC GODLEY (Baritone).

Relayed from South Parade Pier, Southsea.

- 3.15-3.30. } CARRIE TUBB. S.B. from London.
4.35-5.0. }

BAND OF H.M. ROYAL AIR FORCE.
S.B. from London.

- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.

- 6.0.—Programme S.B. from London.

- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Local News.

- 10.15.—Programme S.B. from London.

- 10.30.—Close down.

5WA CARDIFF. 351 M.

- 3.0-5.0.—Programme S.B. from London.

- 5.0-5.30.—CHILDREN'S CORNER. S.B. from Manchester.

- 6.0.—Programme S.B. from London.

- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Local News.

- 10.15.—Programme S.B. from London.

- 10.30.—"The Silent Fellowship."

- 10.45.—Close down.

2ZY MANCHESTER. 375 M.

- 3.0-5.0. Schubert and Schumann.

NEILLIE REIGHLEY (Contralto).

THE "2ZY" AUGMENTED

ORCHESTRA

Conductor, T. H. MORRISON.

Orchestra.

Overture, "Rosamunda" *Schubert*

- 3.15.—CARRIE TUBB. S.B. from London.

- 3.30. Orchestra.

"Unfinished Symphony" *Schubert*

Contralto Solos.

"The Lotus Flower" *Schumann*

"To Sundance" *Schumann*

"More Fair, and Pure and Holy" *Schumann*

"Love Thoughts" *Schumann*

"Repose" *Schumann*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 15.

WIRELESS PROGRAMME—SUNDAY (Dec. 28th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- Orchestra.**
 Extracts and Ballet Music Schubert
 "Slumber Song" Schumann
- Contralto Solo.**
 "The Organ Man"
 "Who is Sylvia?"
 "Ave Maria" Schubert
- 4.55.—CARRIE TUBB. *S.B. from London.*
 4.47. **Orchestra.**
 Overture, "In the Italian Style" Schubert
 5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*
 5.0.—Programme *S.B. from London.*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15.—Programme *S.B. from London.*
 10.30.—Close down.

5NO NEWCASTLE. 400 M.

- 3.0-5.0.—Programme *S.B. from London.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*
 8.30. "5NO" CHORAL SOCIETY OCTET.
 "Hark the Herald Angels Sing" (A. and M., No. 60).
 The Rev. JAMES MACONACHIE, Henton Road Presbyterian Church: Religious Address.
 Octet.
 "The Rosale Hues of Early Dawn" (A. and M., No. 229).

Sunday Night Concert.

NATINKA STORM (Soprano).

THE REGENT TRIO.

FREDERICK STEVENSON (Baritone).

- 9.0. **Trio.**
 Andante and Finale, Op. 48 Gude
- 9.10. **Frederick Stevenson.**
 "Thou Art Risen, My Beloved" ("Songs of Sun and Shade")
 "Thou hast Bewitched Me, Beloved" Coleridge-Taylor
 "This is the Island of Gardens" (1)
- 9.20. **Trio.**
 Humoresque
 Serenade Widar
- 9.30. **Frederick Stevenson.**
 Don Juan's Serenade Tchaikovsky
- 9.40. **Kalinka Storm.**
 "Rondane"
 "Hops" Grieg
- 9.55. **Trio.**
 Trio, Op. 35 Hummel
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.

- 11.15. **Kalinka Storm.**
 "Devotion"
 "The Lotus Flower" Schumann
 "Pains" Wagner
 "The Cloths of Heaven" ... Deakins (14)
 "Life and Death" Coleridge-Taylor
 "Drink to Me Only" Old English
- 10.30.—Close down.

2RD ABERDEEN. 495 M.

- 3.0-5.0.—CHORAL AND ORCHESTRAL CONCERT. *S.B. from Glasgow.*
 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*
 8.30. **Church Service**
 relayed from
 The Cathedral Church of Saint Andrew.
 Minister, The Rt. Rev. P. L. DEANE,
 Bishop of Aberdeen and Orkney.
S.B. to Glasgow and Edinburgh.
 9.30. **THE WIRELESS SEPTET.**
 Hymns of the Nativity.
 9.40. CHRISTINE SHEPHERD (Soprano).
 "O Thou That Tellest" ("The Messiah")
 "He Was Despised" Handel
 9.50. **Septet.**
 Hymns of the Nativity.
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15. **Christine Shepherd.**
 "Contentment" Mozart (11)
 "The Lost Chord" Sullivan (1)
 "Into Thy Hands" Wolsey (20)
 10.30. **Septet.**
 Hymns of the Nativity.
 10.35.—Close down.

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C., containing programme suggestions or criticisms, should be sent to the Organizer of Programmes, 2, Savoy Hill, W.C.2.

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Messrs. George Newnes, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, 8-11, Southampton Street, Strand, London, W.C.2.

5SC GLASGOW. 420 M.

General and Simultaneous Concert.

S.B. to Aberdeen.

THE BACH CHOIR:

Conductor, J. MICHAEL DIACK.

THE STATION ORCHESTRA.

Conductor, HERBERT A. CARRUTHERS.

- 3.0. **Orchestra.**
 Overture, "Egmont" Beethoven
- 3.15.—CARRIE TUBB. *S.B. from London.*
 3.30. **Choir.**
 Selections from
 "THE CHRISTMAS ORATORIO"
 (Bach) (11).
 Chorus, "Christians, Be Joyful."
 Tenor Recit., "Now It Came to Pass In Those Days."
 Alto Recit., "See Now the Bridegroom, Full of Grace."
 Alto Aria, "Prepare Thyself, Zion."
 Chorus, "How Shall I Fitly Meet Thee?"
 Tenor Recit., "And She Brought Forth Her First Born Son."
 Chorus and Bass Recit., "For Us to Earth He Cometh Poor."
 Bass Aria, "Mighty Lord and King All Glorious."
 Chorus, "Ah, Dearest Jesus."
 Pastoral Symphony.
 Tenor Recit., "And There Were Shepherds."
 Chorus, "Break Forth, O Beatitude, Heavenly Light."
 Tenor and Soprano Recit., "And the Angel Said to Them."
 Tenor Recit., "And This is the Sign to You."
 Chorus, "Within You Gloomy Manger."
 Bass Recit., "O Haste Ye Then."
 Tenor Recit., "And They Came with Haste."
 Alto Aria, "Slumber, Beloved."
 Chorus, "Thou With Tender Care I'll Cherish."
 Tenor Recit., "Now When Jesus was Born in Bethlehem."
 Chorus and Alto Recit., "Where is the New Born King?"
 Chorus, "Thou Proud Heart Within Us Swelling."
 Chorus, "Come and Thank Him."

- 4.35.—CARRIE TUBB. *S.B. from London.*
 4.47. **Orchestra.**
 Symphonic Poem, "Les Préludes" Liszt
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Manchester.*
 5.0.—Programme *S.B. from London.*
 8.30.—The Rt. Rev. The Bishop of ABERDEEN AND ORKNEY. Church Service. *S.B. from Aberdeen.*
 9.30.—Programme *S.B. from London.*
 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
 Local News.
 10.15.—Programme *S.B. from London.*
 10.30.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 15.

B.B.C. French Talk.

The following talk will be given from London by Dr. E. M. Stephens on Thursday, January 1st. It is printed here to enable listeners to follow the speaker word for word.

Nous voici donc au jour de l'an !
Patent, ami malheureux, achète
Ta tasse quelque complète :
On achète, en digne, l'on prend.

Le poste analytique, auteur des vers ci-dessus, a bien voulu me faire un courrier spécial au jour de l'an. Toutefois, pour être absolument exact, il aurait dû, comme on l'a souvent dit, montrer "le courage stoïque, la résignation que l'on apporte d'un côté à assister à l'usage des barbaques, et la satisfaction, la joie, les transports d'allégresse que l'on met de l'autre côté à les recevoir".

Car ce n'est jamais douter, ce contraire existe. Des milliards de personnes jurent et postent contre cette vieille routine de nos ancêtres, et tout tout en leur pouvoir pour y souscrire; tandis que les autres tiennent le 1er janvier pour l'un des plus beaux jours de l'année, which puts le zéro devant.

L'habitude de donner des dîners le jour de l'an existait donc au dix-neuvième siècle, et même remonte bien plus loin. Dès le quatorzième siècle le commencement de l'année prenait son date au 1^{er} janvier. Il n'en avait pas toujours eu ainsi, sous son rôle de la première dynastie (Les Mérovingiens) l'année commençait le 1^{er} Mars; sous les rois de la deuxième dynastie (Les Carolingiens) elle commençait le jour de Noël, et sous ceux de la troisième dynastie (Les Capétiens) elle commençait le jour de l'Épiphanie.

[illegible]

Le mot *stress* (anciennement *extrema*) vient du latin *extrema*, et ses adjectifs furent ainsi appelés, comme le dit un ancien latin "quasi verba *extrema* *subiuncta*" de ce qu'on se demandait des extrêmes qu'alla connaître l'humanité.

[illegible]

En français nous appelons les streamers tantôt *bandeaux* (présent des étendards) tantôt *voiles*, et d'autres ont voulu voir une corruption française du mot *en français* "Agulhaux" (Au gal l'on voit ?). Toutefois je ne puis donner tout cette étymologie pour certaine : en fait depuis mon 28 mai 1940 on ne parle plus de *bandeaux* et de *voiles* mais

[illegible]

les quatre vidéos lui paraissent, qui une première, qui une orange, qui un sou, qui un bonjour, suite de toute mode, mille de farfou de fumant, de leurre frais et de quelques vers. La distinction faite, les gomme continuent l'idée de sa largesse, et cela en vers bien entendu, selon l'habitude bretonne. Je vous fais grâce du chapitre lui qui nous le chantons; mais voici, en français, à peu près ce qui paraît vouloir dire: "Je vous souhaite une bonne année, santé et prospérité et le bonheur à la fin de son jour".

Toutes ces vieilles coutumes tendent à disparaître et la tournure des discours n'a plus guère de vigueur dans les magazines de la Grande-Bretagne. Cela ne veut pas dire, bien entendu, qu'on s'échigne pas d'exprimer l'occasional du premier jour de l'an. En revanche, l'usage tend à devenir général, mais la tournure brève de porte en porte, la clausule est éliminée ou complétée telle que celle-ci :

Bonnez-poi mes hounnêtes
 Mais un point que vous
 Je l'achète aussi
 D'un bon homme de bien
 Mais il est encore à payer
 Monsieur, c'est le point

À l'heure actuelle le 1er janvier est, en France, le jour des vœux échangés, des vœux de bonheur, des vœux d'amour et de bonheur. Les vœux échangés se font en mille

d'amis et de parents. Les victimes ont été en fait le moins : les fonctionnaires en retraite et, toujours de haute forme, ont offert leurs souhaits de bonne année à leurs supérieurs ; les officiers en grand uniforme s'entretenaient d'abord personnellement avec les plus chers et, en fin de compte, ils étaient les

leurs vœux les plus ardents au Général, au Général etc., les représentants de l'autorité militaire se rendant chez les représentants de l'autorité civile, et ceux-ci ne tardent pas à leur rendre leur visite. Imaginez un peu : que de surprises ! que de trépas ! comment en ce moment, comment en ce

— Quel ! que de travail ! comme on se presse, comme on se dépêche ! En chacun au bout se ne sont que courses ; à pied, on va faire, on s'ôte. Quelqu'un s'est, Monsieur n'y est pas, Madame est en robe, Mademoiselle dîne en ville, etc., on l'aime en court, on s'habille, on s'habille de la même.

après on l'embrasse au cou, en poussant un soupir de satisfaction, heureux d'être débarrassé d'une curieuse dansante, cette curieuse qui consiste à répéter pour la vingtième fois, pour la centième même fois peut-être les mêmes paroles banales : les enfants m'ont-ils écoutés ? les autres m'ont-ils entendus ?

[illegible]

Toutefois il faut bien dire que le jour de l'an a son bon côté, même pour celui ou celle qui passe ses journées à compter les souffles les plus étroits et à défrayer les dépenses les plus variées. Si la Providence en a fait un jour, un bon jour, un grand jour, un jour saint, un jour d'espérance et

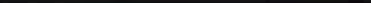
théâtre, un conte ou une fable, ou parfois un parolier au
vapeur d'opéra il est rare qu'on lui donne des enjambés de
mécompréhension pendant la quinzaine qui précède le premier
Janvier. L'heure est calme, il faut tout le monde comprendre
à la même heure. Une nuit comme la nôtre on se sent

à la houle noire. Des qu'il ouvre la porte du sa-
pépité, un court au-dessus de ses tentatives de sa-
et politesse ont à l'ordre de jour pendant quelques semaines,
et Madame la comtesse elle-même, ce drame inoubliable
dont les scènes sont en sa possession un tremblant

Sur mille tous différents ou lui semblait tels, humeurs, richesses et tout doit la plus belle place au paradis de son

Toutefois, quelques semaines de portabilité limitée ne valent-elles pas d'être achetées au prix de quelques jours, de quelques heures de rhumatisme ou de draps ou de quelques dizaines de ce vil papier que nous avons si souvent arrosé ?

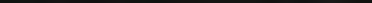
quelles ne se tiennent que dans les conditions prévues :



KOMMUNWUSTENRAUBEN (L.)—*See Berlin*.
2,500 m. 6.30 a.m. to 7.45 p.m., Wulff's Press Nests.
2,800 m. 10.30 a.m.—Com. (Hou.).
4,000 m. 6 a.m. to 8 p.m., News Service.
* *Wiesbaden (Berlin)* 200 m. 9.15 p.m., Com. (Mon.).
2,100 m. 6.45 a.m. to 6.45 a.m., Nests.

WAT—503 m. Schenectady, N.Y.
WJL—605 m. New York City.
UPAC—425 m. Montreal, Ca.
UPAC—480 m. Calgary, Ca.
WAT—415 m.

WEAF-422 m. } New York City.



WIRELESS PROGRAMME—TUESDAY (Dec. 30th.)

"S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

Charles Welford.
"The Oryctolope."
Mrs. Palmer.
Jan's Courtship.
Fair Lady Pity Me."
Sweet Nightingale."
The Dashing White Sergeant.
Should He Upbraid?
Home Sweet Home.
9.30 WEATHER FORECAST and NEWS
S.B. from London.
Sir HALFORD MACKINDER S.B. from London. Local News.
10.0 THE SAVOY BANDS. S.B. from London.
11.0 Close down.

2ZY MANCHESTER. 375 M.
12.30-1.30—Organ Music by H. P. Morgan, played from the Piccadilly Picture Palace.
3.30-4.30—Concert by the "2ZY" Quartet.
4.45-5.00—WOMEN'S HALF HOUR.
5.00-5.15—CHILDREN'S CORNER.
7.0 WEATHER FORECAST and NEWS.
S.B. from London.
Major RICHARD RIGG. S.B. from London. Local News.

WINIFRED SMALL (Violin).
MAURICE COLE (Pianoforte).
FLORENCE GAUNT (Contralto).
7.30.—Sonata in B Flat for Piano and Violin.

Contralto Songs.
"In the Silent Night" (Blackmaison).
"Forgetfulness" (Eugen Hillich).
"Morning" (Ory Spinks).
Violin Solos.
A. G. Strong. Ma. 5. 5. 5.
Vague in A. Tortum Krieger.
Hornpipe. Handel Party.
Oratorio. Cesar Cui.
Meditation. Liszt.
Tanzmusik. Kreisler.
Contralto Songs.
"Fierce Flames are Raging" (Il Trova).
"Oh Love from Thy Power" (Shannon and Dehlah).
Scherzo in E Flat Minor. Brahms.
Nachstücke in F. Schumann.
Variations on a Popular Polish Theme.

"Ships of M."
T. W. Thompson. Shipenson (2).
Vale of Dawn. Gustaf Wood (5).
"Wed a Day. Eustache Martin (5).
Sonata in E, Op. 24. Violin and Piano.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER S.B. from London. Local News.
10.0 THE SAVOY BANDS. S.B. from London.
11.0 Close down.

5NO NEWCASTLE. 400 M.
11.30-12.30.—Harold Dixon (Obol). Freda Johnson (Contralto). T. Hey's Restaurant Orchestra.
3.45-5.15.—The Alex. Thomson Quartet Party (Charles Naden (Trombone).
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholar's Half Hour. The Rev. A. H. Robins. "The Past in the Present—Our Food."
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Major RICHARD RIGG. S.B. from London. Local News.
7.30.—"FACT AND FANCY OR FORTY WINKS."
An Operatic Absurdity in One Act.
Words by E. C. Smith. Music by G. H. Stone.

THE ALEX. THOMSON QUARTET PARTY.
THE STATION ORCHESTRA.
Conductor, EDWARD CLARK.
Mark Mansfield (a Journalist, with dyspepsia) ... JAMES FLETCHER (Tenor).
Dora Mansfield (his Wife, without it).
Madame ALEX. THOMSON (Soprano).
Mrs. Benjamin (a Lodging House Keeper, with a partiality for potbo news).
Madame VI BEAN (Contralto).
Mr. Meth (Dream Organizer and Nightmare Dealer, an entirely imaginary individual of eccentric habits).
JOHN COLQUHOUN (Bass).
Introduction (Orchestra).
Duet, "O Benjamin" (Mrs. Benjamin and Mark).
Belad, "Beyond the Silver Path of Light" (Mark).
Drama Movement (Orchestra).
Recit. and Song, "Of Mystic Elements Composed" (Myth).
Song, "Once an Eagle" (Dora).
Quartet, "The Maid of High Degree."
Song, "When Proceeding to Compose" (Mrs. Benjamin).
Madrigal, "Let Our Voices" (Recit.).
Recit., "So Now, Farewell" (Recit.).
Recit., "When a Fortune I Possess" (Recit.).
PITT AND MARKS (Entertainers).
RALPH BAULKS (Solo Flute).
THE STATION ORCHESTRA.
Conductor EDWARD CLARK.
JOHN DUXBURY (Dickens Recital).

8.35.—Orchestra.
"March Carnavalesque" (Pitt and Marks).
8.40.—Duet, Up-to-Date.
8.50.—Solo Baules.
9.0.—Pitt and Marks.
9.10.—Duet, Topical and Tropical.
9.20.—Solo Baules.
9.25.—Orchestra.
"Danse des Bacchantes" (Philomena et al.).
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER. S.B. from London. Local News.
10.0.—John Duxbury.
Recital, "The Cricket on the Hearth" (Chas. Dickens).
10.30.—THE SAVOY BANDS. S.B. from London.
11.0.—Close down.

ABERDEEN. 495 M.
3.30-5.0.—Popular Afternoon: The Wireless Society. W. G. Simpson (Tenor).
5.15-6.0.—CHILDREN'S CORNER. Children's Orchestral Concert.
6.40-6.55.—Mr. H. Mortimer Batten. S.B. from London.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Major RICHARD RIGG. S.B. from London. Local News.

Concert Programme.
MONTAGUE CHIDDLE (Tenor).
GERTRUDE EDGARD (Mezzo-Soprano).
MARIE SUTHERLAND (Solo Pianoforte).
7.30.—"At Dawn" (Captain (1).
"The Crown of the Year" (Eustache Martin (5).
"The Call" (Oliver (8).

CHAPPELL
pianos are in use at the various stations of the B.B.C.

7.45.—Gertrude Edgard.
"My Native Highland Home" (Bishop).
"Bid Me Discourse" (Bishop).
"The Dashing White Sergeant" (Bishop).
"Should He Upbraid" (Bishop).
"Home Sweet Home" (Bishop).
8.0.—THE SCOTTISH ORCHESTRA. S.B. from Glasgow.
8.40.—Montague Chiddle.
"A Brown Bird Singing" (Hoydn Wood).
"Fever" (John (1).
"I'll be of You" (E. C. Cooke).
9.5.—Gertrude Edgard.
"When Green Leaves Come Again" (Bishop).
"Pretty Mocking Bird" (Bishop).
"Tell Me, My Heart" (Bishop).
"Love Has Won" (Bishop).
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER. S.B. from London. Local News.
10.0.—Marie Sutherland.
Pianoforte Recital.
Prelude in C Sharp Minor, Op. 3, No. 2.
Serenade in B Flat Minor, Op. 3, No. 5.
Melody in E Major, Op. 3, No. 3.
Waltz in A Major, Op. 10, No. 2.
Elegie in E Flat Minor, Op. 3, No. 1.
Fughetta in F Sharp Major, Op. 3, No. 4.
10.30.—THE SAVOY BANDS. S.B. from London.
11.0.—Close down.

SSC GLASGOW. 420 M.
3.30-4.50.—The Wireless Quartet. Miriam Wood (Dramatic Soprano). Afternoon Topical.
5.15-6.0.—CHILDREN'S CORNER.
6.0-6.5.—Weather Forecast for Farmers.
7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Major RICHARD RIGG. S.B. from London. Local News.

A Varied Programme.
S.B. to Dundee.
GEORGE HUTCHISON (Humorous Reader).
ARTHUR ACKERMAN and JENNIE WYNNE (Duettists).
THE STATION ORCHESTRA.
Conducted by ISAAC LOSOWSKY.
7.30.—Orchestra.
March, "The Right of the Lane" (Walker).
7.40.—George Hatchison.
"Mrs. Duff on Duffal Duff" (J. T. Stoddart).
"Ma An Wes House" (Orchestra).
7.50.—Waltz, "Hydrapaten" (Gung'l).
8.0.—THE SCOTTISH ORCHESTRA.
Conducted by Sir LANDON B. NALD.
Relayed from St. Andrew's Hall. S.B. to Aberdeen and Edinburgh.
Overture, "Le Nozze di Figaro" (Mozart).
"Siegfried Idyll" (Wagner).
"Variations for Orchestra" (Mozzkowek).
8.40.—Arthur Ackerman and Jennie Wynne.
Old Time Songs and Folk Lore Duets (Orchestra).
8.55.—"A Lightning Sketch" (Alford).
9.5.—Jilly Oakley and Julia Laykins.
In a Humorous and Musical Interlude.
9.30.—WEATHER FORECAST and NEWS.
S.B. from London.
Sir HALFORD MACKINDER. S.B. from London. Local News.
10.0.—Arthur Ackerman and Jennie Wynne.
Old Time Songs and Folk Lore Duets.
10.10.—THE SAVOY BANDS. S.B. from London.
11.0.—Close down.

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WIRELESS PROGRAMME—WEDNESDAY (Dec. 31st)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2LO LONDON. 245 M.

4.0-4.30.—Time Signal from Greenwich. Concert: The "2LO" Trio and Myro Glass (Baritone) in Helweg Songs. "My Part of the Country," by A. Bonnet Larri. Winter Sports (3), by Kathia Herrick.

5.30-6.15.—CHILDREN'S CORNER: "Said on New Year's Eve," by E. W. Lowe. Little Harding telling the story of "The Little Match-girl."

6.40-7.15.—Captain C. LESTOCK REID, F.R.G.S., "The Hunter Hunted."

7.15-7.30.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all stations.

Mr. C. H. B. QUENNELL, "Everyday Life in Stuart and Georgian Times." S.B. to all stations.

Local News.

New Year's Eve.

JACK HELLIER (Entertainer) THE LONDON MALE VOICE OCTET in Well Known Carols and Part Songs. THE WIRELESS ORCHESTRA Conducted by DAN GODFREY, Junr.

Waltz, "Luna" 1 set
"Valse" 1 set
Jack Heller Entertaining.

8.0.—The Orchestra. Selection, "Poppy" . . . Jones and Samuels Male Voice Octet.

"In Dulci Judio" (Ancient Carol) . . . by R. L. de Passant (11)
"Here We Come A Wassailing" (Traditional Tune, Yorkshire) set by Martin Shaw (14)
"Good King Wenceslas" (Carol circa 1582) set by Geoffrey Shaw (11)
"Wassail Song" (Folk Song) freely arr. R. Vaughan Williams. Transcribed for Male Voices by Herbert W. Pierce. (14)

9.30.—The Orchestra. Programme "Laurette" 1 set
Dance African Dances 1 set

10.0.—The Orchestra. Selection, "The Island King" 1 set

Male Voice Octet. Scotch Tunes.
"Loch Lomond" 1 set
arr. E. Vaughan Williams (14)
The Den's "We're the Examiners" 1 set
arr. W. G. Whitaker (2)

Negro Spirituals.
"Swing Low, Sweet Chariot" 1 set
adapted from Burleigh's arrangement by J. H. Brewer

"Oh, Peter, Go Ring some Bells" 1 set
adapted from Burleigh's arrangement by J. H. Brewer

Popular Song.
"The Old Folks at Home" 1 set
arr. R. Vaughan Williams (14)

9.1.—The Orchestra.
"On My Native Heath" 1 set
Arthur Wood

10.30.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all stations.

The Week's Work in the Garden, by the Royal Horticultural Society. S.B. to all stations.

Mr. J. C. STOBART "The Art of Living The Art of Living" S.B. to all stations.

Local News.

10.5 THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS relayed from the Savoy Hotel, London S.B. to all stations.

11.30.—Christmas Eve and New Year Carols. S.B. to all stations.

11.45.—New Year Address by the Rev ARCHIBALD FLEMING, D.D., of St. Columba's (Church of Scotland), Post Street W. S.B. to all stations.
"Praise God from Whom All Blessings Flow" (Tune: "Old Hundred")
Wald Long Solo

12.0.—Big Ben. S.B. to all stations.
Close down

5KT BIRMINGHAM. 475 M.

3.30-4.30.—The Station Piano Quartet. Elton John's Domestic Recital. Charles Walford Entertainer.

5.0-6.30.—WOMEN'S CORNER: Nora M. Samuels, B.A.: "New Year Celebrations at Home and Abroad"

5.30-6.30.—CHILDREN'S CORNER.

6.30-7.45.—"Teens' Corner" Dr. J. R. Hart. "New Year's Eve Customs."

7.0.—WEATHER FORECAST and NEWS S.B. from London

Mr. C. H. B. QUENNELL, S.B. from London

Local News.

Operatic Programme.

7.30.—"MARIANA" (Wagner)
Adaptation of Poets

Marietta EMILY BROUGHTON
Don Cesar ALICE VAUGHAN
Don Juan GIFFEY DAMS
Don Juan JAMES HOWELL
The King of Sp HAROLD CASEY
The King of Sp HAROLD CASEY
The King of Sp HAROLD CASEY

THE STATION REPERTORY ORCHESTRA

Conducted by JOSEPH LEWIS.

9.30-12.0.—Programme S.B. from London.

6BM BOURNEMOUTH. 385 M.

3.15-5.0.—Talk to Women: "Christmas Stories by Dickens," by Walter Butler. The Orpheus Trio: H. L. Gibson (Flute), R. G. Bonner (Oboe), Charles Leeson (at the Piano). Tom Rumbold (Bass).

5.0-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Schools' Half Hour: "Health Talk," by Dr. Mary Jeremy, O.B.E.

7.0.—WEATHER FORECAST and NEWS S.B. from London.

Mr. C. H. B. QUENNELL, S.B. from London

Local News.

7.30-8.0.—Interval

Winter Gardens Night.

ERNEST EADY (Baritone).
JOCK WALLER (The Scottish Comedian).
THE MUNICIPAL ORCHESTRA.
Conductor: Sir DAN GODFREY.
Relayed from the Winter Gardens.

8.0.—Orchestra.
"March of the Giants" 1 set
"A Children's Overture" 1 set
Waltz, "Jolly Comrades" 1 set

Ernest Eady.

Selected Song.

JEAN and PIERRE JENNIN.
Piccolo Duo

Orchestra.
Humoresque. "A Lightning Swirl" 1 set

Jock Waller
Selections from his Repertoire.

Orchestra.
Descriptive Fantasia, "Life in the Alps" 1 set

(With Storm Effects)
Community Singing

"Here's a Health Unto His Majesty"
John Peel.

"Three Band Mix"

9.30-12.0.—Programme S.B. from London.

5WA CARDIFF. 351 M.

3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema

4.45-5.15.—"SWAS" "FIVE O'CLOCK S"

5.15-6.0.—CHILDREN'S CORNER

6.45-7.0.—Mrs. De Courcy Hamilton. Reading from the Poem, "The Eternal Quest."

7.0.—WEATHER FORECAST and NEWS S.B. from London

Mr. C. H. B. QUENNELL, S.B. from London

Local News.

"The Nubian Programme."

A New Review of
The Old Year
and the New
Come join in a laugh
with your servants
THE STAFF

For you, we shall hear how we play
when we make holiday

SWA

All the True, Horrible, and Ridiculous
Details of the Way this Public Service
is Conducted will be Revealed to a
Shuddering Public for the First Time

9.30-12.0.—Programme S.B. from London.

2ZY MANCHESTER. 375 M.

3.30-4.30.—Music relayed from the Piccadilly Theatre. Conductor, Stanley B. Miles.

4.30-5.0.—WOMEN'S HALF HOUR. Marie Thornley (Soprano).

5.0-6.0.—CHILDREN'S CORNER.

7.0.—WEATHER FORECAST and NEWS S.B. from London.

Mr. C. H. B. QUENNELL, S.B. from London

Local News.

7.15-7.30.—Interval

ROUND THE STATIONS.

Excerpts from the programmes of the
B.B.C. Main Stations will be relayed in turn.

9.30.—WEATHER FORECAST and NEWS S.B. from London.

Royal Horticultural Society Talk. S.B. from London.

Mr. J. C. STOBART, S.B. from London.

Local News.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 15.

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

The True Story of Amy Robsart.

HULLO, CHILDREN!

No doubt you have read some of the books of Sir Walter Scott, and have been interested in his story of the unfortunate Amy Robsart. Here is an interesting talk about her by Mr Harold Baker.

I am going to tell you the true story of Amy Robsart. Of course, you have all read Sir Walter Scott's great romance of "Kenilworth," which has made the story of her tragic death immortal, but the historical facts are very different from the tale as told by Scott. You remember how he tells us that Amy Robsart was the only child of old Sir Hugh Robsart, of Devonshire, and that she was captured from home by Richard Dudley, secretly married to the Earl of Leicester, who kept her hidden from her friends at Cumnor Place, a lonely house near Abington, and how Leicester's boundless ambition, urged on by Varney's prompting, led him to believe that he might aspire to marry Queen Elizabeth, and make himself King of England.

The hidden wife was an obstacle to this ambitious scheme, an obstacle Varney was resolved to remove by any means, even murder. Poison was first tried and failed.

And the poor Countess managed to escape and make her way to Kenilworth, where she had a most dramatic interview with the Queen, and was then sent back to Cumnor Place, the home of Varney, who was more determined than ever to remove this stumbling block to his master's fortunes.

You remember how she was lodged in a chamber which had a landing with a trap-door, and she was lured out of her room by the sound of a horse in the courtyard, and what she thought was her husband's call whistle, the trap-door gave way, she fell through and was killed.

That is the romance. What is the truth? Amy Robsart was the daughter and heiress of Sir John Robsart, of Sidaster, in Norfolk, not Devon; he was Lord Justice, and Lord Lieutenant with the Earl of Sussex, and other nobles. Her marriage to Lord Robert Dudley, far from being a secret one, was celebrated with



The Earl of Leicester's visit to Amy Robsart at Cumnor Place.

great pomp and ceremony. The presence of his wife was a fact he recorded in his diary. Her proper title was Amy Lady Dudley, not Countess of Leicester, as Dudley was not created Earl of Leicester until three years after her death, and when Queen Elizabeth made her celebrated visit to Kenilworth, Lady Dudley had been dead for fifteen years.

Wizards, bowing politely, "providing you return it in half an hour, for I come on again at the end of the performance."

When Jimmy got out into the street, he was surprised to find that it was daytime.

He was even more surprised when he suddenly found himself in the parrot-house at the Zoo, looking at a quaint little old woman who was offering a lump of sugar to a big cockatoo, chained by the leg to a perch on top of a stand. Naughty Jimmy waved his wand, and, in a moment, there was the old woman balancing herself on the perch, in the most natural manner, and the cockatoo regarding her with interest from the ground.

None of the other visitors seemed to think that anything unusual had taken place, but Jimmy thought he had better get on home.

There he saw a fat policeman dragging along a dirty little boy who had been throwing stones, or picking flowers, or doing something else he shouldn't have done, and who was sobbing so bitterly that Jimmy felt almost as sorry for him as he seemed to be for himself. So he waved his wand, and in an instant it was the fat policeman who was howling and the dirty little boy who had him in charge! Jimmy did laugh!

After this, he thought it would be safer to leave the Zoo, which he had no sooner done than he came upon a coal-cart in which a grumpy coal-man was arranging his sacks, before delivering their contents at a near-by house. A few feet away a very pretty young girl was holding up a tiny mirror and powdering her nose.

A wave of Jimmy's wand and—hey, presto!—there was the young girl in the coal-cart,

(Continued at the foot of column 3.)

Now, how did Sir Walter Scott make such a strange mistake? He was misled by a book written by the founder of the Ashmolean Museum at Oxford, nearly a hundred years later, called "Ashmole's Antiquities of Berkshire." It is scarcely correct to say that Ashmole wrote the book, as it was prepared for printing by an editor after Ashmole's death. Scott drew his supposed facts from this book; but when it is carefully examined, it is found that his account of Amy's death is taken almost word for word from a book called "Leicester's Commonwealth," printed twenty-four years after her death by Father Persons.

That book is a tissue of lies. It says that Anthony Foster and Varney stifled her and broke her neck, and then flung the body down stairs, having previously sent all the servants to Abington Fair, and they found her lying dead at the foot of the stairs on their return. Also, that the funeral was hurriedly carried out but that her father insisted that the body should be exhumed, and an inquest held. Now, again, what is the truth?

Her father had been dead three years; Varney—or, as we should spell it, Varney—probably never saw Amy Robsart in his life, and he is not mentioned in the records of the inquest. Two years later he was appointed Sheriff of Warwickshire, which would not have been done if he had been implicated in a mysterious murder. Anthony Foster was a well-known and respected speaker at the time of the inquest. He was tenant of Cumnor Place, and was the owner.

Amy Robsart, or to give her the proper title, Amy Lady Dudley, was living at Cumnor Place, and on Sunday, September 8th, 1560, she sent all her servants to Abington Fair (fairs were often held on Sundays then), and she was left alone in the house. On their return, they found their mistress lying dead at the foot of the stairs. The cause of her death is a mystery which has never been unraveled, and never will be now. It may have been an accident, but it is quite probable that it was suicide, for her letter shows that she was depressed by the long absences of her husband at Court, as he was Master of the Horse to the Queen.

As soon as Robert Dudley heard of his wife's death, he knew that his enemies would try to throw the blame on him, so he wrote to her relatives asking them to attend the inquest, which he knew would be held.

At Dudley's suggestion her half-brother and step-brother attended the inquest. The jury returned a verdict of "Misadventure," or as we should say, "Accidental Death."

The character of Leicester has been blackened for three hundred years, but his real personality is now being revealed. He was one of the greatest men of the Elizabethan era, which was an age of giants "in arms, in arts, in song."

smoking the coalman's dirty little clay pipe while the man himself was holding up the tiny mirror and powdering his nose in the most absurd manner. Jimmy thought he had never seen anything funnier.

Suddenly a hand fell on his shoulder and he looked up into the furious face of the wizard!

But he did not lose his presence of mind. He waved the wand, and, immediately, the wizard changed into Jimmy's father who was saying: "Wake up, laddie, the party's over. You have been sound asleep for the last half-hour."

But Jimmy is not so sure, for his adventures with the wand seemed so real.

THE WIZARD'S WAND.

By LANCFORD REED.



Jimmy asked the wizard if he might borrow his wand.

WIZARD it not be jolly to own a magic wand which you could wave over your home and make them disappear and in a moment it could be tea-time to change plain bread and butter into chocolate eclairs with

There was once a small boy named Jimmy who was very lonely. On New Year's Eve he had the most extraordinary experience of his life. In the dead of the night a wizard entered who had a magic wand which could make people, or things, disappear with one another. After he had made a Chinese lady, who sat in a basket, change places with a Chinese man who sat in a chair, Jimmy was so impressed that he slipped from his seat, unobserved, and went round behind the scene and asked the wizard if he might borrow his wand.

With the wand he could make things disappear.

WIRELESS PROGRAMME—SATURDAY (Jan. 3rd.)

The letters B.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

2.0 LONDON. 365 M.

4.0-5.0.—Time Signal from Greenwich. Concert: Ernest French and Suzette Farr (Entertainers). Harry Vicary (Bacon). Modern French Writers—(1) *Anatole France* by Madame de W. (2) *Man's Early History*—Phon. in Persia and Palestine (1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

4.15.—(CHILDREN'S CORNER) Music by the Orfel. Children's News. Moira Maigh reading her story from "The Normous Saturday Storybook." "A Chat on Marie-Mozart"—Robert Chig off, with illustrations.

4.40-5.00.—Mr. JULIAN BUSSELLTAGE'S "Some Big Game Adventures."

5.00-5.15.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST AND 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

Mr. CLIFFORD W. COLLINSON. Edgware-English in the South Sea. Local News.

Popular Night.

JOAN HASTING.

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4.0-5.0.—(CHILDREN'S CORNER) Auntie P. Land a Spooky Adventure.

4.0-5.0.—Teens Corner. Alice Louch in Talk and Recital on the Works of...

7.0.—W.F.A. (WIRELESS FOLK) ART and NEWS.

7.0.—W.F.A. (WIRELESS FOLK) ART and NEWS.

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7.0.—W.F.A. (WIRELESS FOLK) ART and NEWS.

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7.50.—Winifred Ascott. "The Lorcley" Should He Upbraid?" (With Orchestral Accompaniment).

8.0.—Reginald S. Mott. Irish Rhapsody, No. 5.

8.15.—Juliette Folville. Ballade in G Minor, Op. 23.

8.25.—Robert Mott. Prologue, "Pagliacci".

8.35.—Orchestra. Symphony in C Major, Op. 21.

8.45.—Orchestra. 3rd Movement, Menuetto.

8.55.—Orchestra. 4th Movement, Finale, Adagio, Allegro.

9.0.—Orchestra. 5th Movement, Finale, Adagio, Allegro.

9.15.—Orchestra. 6th Movement, Finale, Adagio, Allegro.

9.25.—Orchestra. 7th Movement, Finale, Adagio, Allegro.

9.35.—Orchestra. 8th Movement, Finale, Adagio, Allegro.

9.45.—Orchestra. 9th Movement, Finale, Adagio, Allegro.

9.55.—Orchestra. 10th Movement, Finale, Adagio, Allegro.

10.0.—Orchestra. 11th Movement, Finale, Adagio, Allegro.

10.15.—Orchestra. 12th Movement, Finale, Adagio, Allegro.

10.25.—Orchestra. 13th Movement, Finale, Adagio, Allegro.

10.35.—Orchestra. 14th Movement, Finale, Adagio, Allegro.

10.45.—Orchestra. 15th Movement, Finale, Adagio, Allegro.

10.55.—Orchestra. 16th Movement, Finale, Adagio, Allegro.

11.0.—Orchestra. 17th Movement, Finale, Adagio, Allegro.

11.15.—Orchestra. 18th Movement, Finale, Adagio, Allegro.

11.25.—Orchestra. 19th Movement, Finale, Adagio, Allegro.

11.35.—Orchestra. 20th Movement, Finale, Adagio, Allegro.

11.45.—Orchestra. 21st Movement, Finale, Adagio, Allegro.

11.55.—Orchestra. 22nd Movement, Finale, Adagio, Allegro.

12.0.—Orchestra. 23rd Movement, Finale, Adagio, Allegro.

12.15.—Orchestra. 24th Movement, Finale, Adagio, Allegro.

12.25.—Orchestra. 25th Movement, Finale, Adagio, Allegro.

12.35.—Orchestra. 26th Movement, Finale, Adagio, Allegro.

12.45.—Orchestra. 27th Movement, Finale, Adagio, Allegro.

12.55.—Orchestra. 28th Movement, Finale, Adagio, Allegro.

1

WIRELESS PROGRAMME—SATURDAY (Jan. 3rd.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

Lillan Lewis.

"Pipes of Pan" ("The Arcadians")

"A Ring of Roses" ("The Dollar Princess")

"I Understand" ("The Mad of the Moor")

"K. & N. p. the Sat. on H. & L. & C. (Merrie England)"

Selection, "Poppets"

9.30.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. F. M. CARRUTHERS. S.B. from London. Local News.

10.0.—THE SAVOY BANDS. S.B. from London.

12.0.—Close down.

2ZY MANCHESTER. 375 M.

3.30-4.30.—Music relayed from the Oxford Picture Theatre. Conductor, E. Spurgin.

4.30-5.0. WOMEN'S HALF HOUR. Patricia Robinson (Soprano).

5.0-6.0.—CHILDREN'S CORNER

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. F. Stacey Lincolt, "Sport" Local News

Dance Night and Humour.

THE GARNER SCHOFIELD DANCE BAND

OLLEY OAKLEY and JULIA LARKINS (Entertainers).

7.30. Band. Waltz, "Tribute d'Amour" Fox trot, "Wait'll You See My Gal" (7); Fox-trot, "In the Evening" (31); Waltz, "The Waltz of Long Ago" (7); One-step, "March of the Minstrels" (7).

8.0. Entertainers. In a Humorous and Musical Interlude, featuring

Banjo Solos, Songs at the Piano, Duets, and Child Impersonations.

8.20. Band. Fox-trot, "It Ain't Gonna Rain No More" (7); Lancers, "Kiss in the Ring" (7); Waltz, "Just a Dream of You Dear" (9); Fox-trot, "In Between the Showers" (9); One-step, "Chili Bom Bom" (7).

8.50. Entertainers.

9.10. Band. Waltz, "Immortellen" (9); Fox-trot, "Riley's Cowshed" (9); Fox-trot, "After the Storm" (6); Waltz, "Alice Blue Gown" (3).

9.30.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. F. M. CARRUTHERS. S.B. from London. Local News.

10.0.—THE SAVOY BANDS. S.B. from London.

12.0. Close down.

6NO NEWCASTLE. 400 M.

3.45-4.45.—The Station Septet: Conductor, Edward Clark, James Howell (Tenor); Mrs. Knyvet, Readings from "Idylls of the King"

5.15-6.0.—CHILDREN'S CORNER

6.0-6.30.—Scholar's Half Hour: J. C. Wilson, B.Sc., "Bringing in the New Year."

6.45-7.0.—Farmers' Corner. Poultry Notes

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. JOHN KENMIB, "Football" Local News.

Miners' Saturday Night.

HILDA ROOD (Contralto).

CHARLES WREFOED (Entertainer).

GEORGE WADE (Solo Band).

HELBURN COLLIERY PRIZE SILVER BAND.

7.30. Band. March, "Salute the Brave" (Chas. Ward)

(This March, composed by Mr. Chas. Ward, of Newcastle, was the selection which won The Liverpool Journal March Competition for 1924.)

Operatic Selection, "Rigoletto" Verdi.

7.45. H. da Rood. "The Lone Chord" Sullivan (1).

"Come Back to Erin" Curriel.

7.55. Charles Wrefoed. West Country Dialect Recital, "Jan's Football Match" Jan Steiner.

8.0. George Wade. "El Capitan" Sousa, arr. Winthrop.

"A Ragtime Episode" Paul Tano, arr. Joe Rustle.

"Camptown Carnival" Joe Morley.

8.15. Band. Trombone Solo, "The Tyrohenne" Sutton.

Soloist, J. E. DIBBER. Fox-trot, "Oh, Eva" arr. Ord Hume (31).

8.30. H. da Rood. "Rathen Mavourneen" Crouch.

"Annie Laurie" Johnson.

8.40. Charles Wrefoed. West Country Dialect Recital, "Our Electric Light Scheme" Jan Steiner.

8.50. Band. Waltz, "Vanity Fair" Greenwood.

9.0. George Wade. "Gipsy Dance, "Jolly Chime" Parke Hunter.

9.10. Band. Song Selection, "Songs of England" H. Round.

9.30.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. F. M. CARRUTHERS. S.B. from London. Local News.

10.0.—TILEY DANCE ORCHESTRA, relayed from the Grand Assembly Rooms.

12.0. Close down.

2BD ABERDEEN. 495 M.

3.30-5.0. The Wireless Orchestra. Mary Topp (Soprano). Feminine Topics.

5.30-6.0.—CHILDREN'S CORNER. Annie Phyllis will sing.

6.40-7.0.—This Week's Interesting Anniversary: "Lord Macaulay died December 30th, 1858." (Prepared by John Sparke Kirkland.)

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. JOHN SPARKE KIRKLAND, "The Joys and Sorrows of Scottish Song" (By Request).

Local News.

7.30. "Aul' Eel Time—Sowers Night."

JOAN A. WATSON (Soprano). LEWIS COWIE (Baritone).

DUFFON SCOTT (Dread Scots Harmonist).

THE WIRELESS ORCHESTRA. During the evening Joan A. Watson will

"Birds Ahe" Morrie (34).

"Spinning Wheel" Thomson (34).

"My Heart is Sure" Traditional (34).

"Bonnie George Campbell" Keel (34).

"Down the Burn" Hook (34).

"Hush-a-bu, Birds" Buntin (34).

"The Flowers o' the Forest" Frazer (34).

"The Scottish Bluebells" Barker (34).

"Robin Adair" Traditional (34).

Lewis Cowie will sing

"Hail, Caledonia" Stroud (1).

"A Fond Kiss" Gatty (1).

"Leann Lindsay" Tradition (1).

"Road to the Isles" Kennedy-Fraser (1).

"K. & N. p. the Sat. on H. & L. & C. (Merrie England)"

"Brace o' Mar" Dru.

"S. and the P. brook" Tradition.

"Turn Ye to Me" Le.

"Scotland Yet" McLeod.

Duffon Scott will entertain in Grand Scots Stories.

The Orchestra will play

Quadr. No. "Flowers of the North" K.

"Scottish Medley" arr. Somers (9).

Waltz, "Edinburgh" Buchanan.

8.30 WEATHER FORECAST and NEWS. S.B. from London.

Mr. F. M. CARRUTHERS. S.B. from London. Local News.

10.0.—THE SAVOY BANDS. S.B. from London.

12.0. Close down.

55C GLASGOW. 420 M.

3.30-4.50. The Wireless Quartet. Sally E. Thomas (Soprano). Afternoon Topics.

5.15-6.0. CHILDREN'S CORNER

6.0-6.5. Weather Forecast for Farmers

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Glasgow Radio Society Talk

Local News.

Dance Night.

S.B. to Dundee

THE STATION ORCHESTRA

Conducted by ISAAC LOSOWSKI

DANIEL SKYMOUR (Tenor)

will sing the Choruses and Vocal Numbers.

DOROTHY CLARK (Contralto)

LOUIS HERTEL (Entertainer)

7.25. Orchestra. Fox-trot, "Chili Bom Bom" (7); One-step, "The Ad Night Café" (16); Fox-trot, "An Orange Grove in California" (7); Waltz, "The Golden West" (9); Fox-trot, "Africa" (31); Blues, "Imperial Blues" (9).

8.0. Dorothy Clark. "Timedways" Lohr.

"Summer Time on Breton" Fees.

"Early Morning" Fees.

8.15. Fox-trot, "Why Did You Call Me Wonderful One?" (32); One-step, "Dance Your Shoes Away" (18); Fox-trot, "Who Dance" (32); Fox-trot, "The Song of Songs" (32); Medley, "American Medley" (9); One-step, "Georgie Porgie" (1); Fox-trot, "Savannah" (6); Fox-trot, "Laz" (7).

8.50. Louis Hertel. "Further Adventures of Mrs. Scroggles" Le.

9.10. Request Dance Items. Received during transmission

9.30.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. F. M. CARRUTHERS. S.B. from London. Local News.

10.0.—THE SAVOY BANDS. S.B. from London.

12.0. Close down.

A number against a musical term indicates the name of its publisher. A key list of publishers will be found on page 15.



*"The
Speaker
Supreme"*

Western Electric Co Ltd

CONNAUGHT HOUSE, ALDWYCH, LONDON, W.C.2.

WIRELESS PROGRAMME—BELFAST (Dec. 28th to Jan. 3rd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2BE 435 M.

SUNDAY.

- 8.45. **THE STATION CHOIR**
Hymn, "Lord, Thy Word Abideth."
At home, "What are These?" *Singer (11)*
- 9.2.—**The Very Rev. T. G. G. COLLINS**, Dean of Belfast; Address.
Hymn: "How Sweet the Name of Jesus Sound Is."
S. WEIR McCORMICK (Baritone).
T. O. CORBIN (Solo Pianoforte).
E. J. HARRIS (Solo Clarinet).
- 9.15. **Home and Studio**
"In My Songbook" *Dr. J. J. Harris*
"The Olden Days" *Ground (11)*
"The Olden Days" *Remark*
Pianoforte Solo.
Extracts from the Fitzwilliam Virginal Book: "The Lark" *Byrd (11)*
"The Lark" *For the Lark (11)*
- 10.6.—**WEATHER FORECAST and NEWS**.
S.B. from London. Local News.
- 10.15.—**Sonata for Clarinet and Piano, Op. 167**.
S. B. from London.
- 10.30.—Close down.

MONDAY.

- 3.30.—**Concert: The Station Orchestra**
Ethel Davison (Soprano), T. O. Corbin (at the Piano), Pauline Barker (Harpsichord).
- 5.30-6.15.—**CHILDREN'S CORNER**
- 7.0-10.30.—**Programme S.B. from London.**

TUESDAY.

- 4.0.—**The "2BE" Quartet**
- 5.30-6.15.—**CHILDREN'S CORNER**
- 6.40.—**Mr. H. Macfarlane Bates**. *S.B. from Edinburgh*
- 7.0.—**WEATHER FORECAST and NEWS**.
S.B. from London.
- Major RICHARD RIGG**. *S.B. from London.*
- Local News.**
- Folk Music and a Folk Play.**
THE STATION ORCHESTRA
S. ADAMS (Baritone).
KATHLEEN THOMSON (Solo Pianoforte).
- 7.30. **Orchestra**
Selection, "The Beggar's Opera"
Adrian (1)
- Folk Songs.**
Orchestra
"The Olden Days" *Hay*
"Molly on the Shore" *Granger*
- THE WARNOCK PLAYERS.**
"MRS. BATES' SATURDAY NIGHT"
A. M. Warnock.
- Mrs. Bates** *Anna Warnock.*
Mrs. Finlay *JEANNIE ERSKINE.*
Maggie *ANN JOHNSON.*
Dan Tynan *DRUMMOND ADAMS.*
Scene, in Mrs. Bates' Shop.
Orchestra.
- "English Folk Song Suite"
Langdon Williams (1)
- Folk Songs.**
Orchestra.
"Children's Overture" *Quilter*
Kathleen Thomson
"Le Ciel est dans l'Enfer" *Debussy*
"An Island Spell" *Irish*
Nocturne for Left Hand *Scriabin*
Orchestra.
Selection, "The Rose" *Myddleton*

9.30.—**WEATHER FORECAST and NEWS**.
S.B. from London.

Sir HALFORD MACKINDER. *S.B. from London.*

Local News.

10.0.—**THE SAVOY BANDS**. *S.B. from London.*

11.0.—Close down.

WEDNESDAY.

- 4.0-5.0.—**The "2BE" Quartet**
- 5.30-6.15.—**CHILDREN'S CORNER**
- 7.0.—**WEATHER FORECAST and NEWS**.
S.B. from London.
- Mr. C. H. B. QUENNELL**. *S.B. from London.*
- Local News.**
- Irish Night.**
THE STATION ORCHESTRA.
ROBERT BURNETT.
KINNEST A. A. STONELEY (Solo Violin).
Pipe Major J. HAYWOOD (Solo for the Highlanders).
DONALD MCKAY (Scottish Harpist).
- 7.30. **Piper**
March, Strathspey and Reels. *Traditional*
Orchestra
Overture, "Heart of Midlothian"
Thomson

- "I Gae a Waulf Gae-Yestreen"
"The Piper o' Dundee" *Stephen-Burnett.*
"The Land o' the Leal" *Burnett.*
"Scots Wha Hae" *Burnett.*
- Two Movements from the Scotch Symphony** *Mendelssohn*
Violin Solo.
- A New Fantasy on "A Good New Year to One an' A"** *Stanley*
- "The Sea Ruz"
"My Love She's But a Lassie"
"Yet" *Stephen-Burnett.*
"Come Under My Plaid" *Burnett.*
"A Man's a Man for A That"
Orchestra.
- Keltic Suite** *Faithful*
Harmonist
"She's The Lass For Me"
"The Lassie o' the Leal"
"The Lassie o' the Leal"
Orchestra.
- Selection, "The Lassie o' the Leal"
Myddleton
One-step, "Scotch Merley" *Somers (4)*
Patrol, "The Woo Man O' the Moor"
Amers
- 8.30-12.0. **Programme S.B. from London.**

THURSDAY.

- 3.30-5.0. **Women's Programme: The Station Orchestra.** *Marjorie Sinclair (Soprano).*
E. J. Harper: "The Work of the Belfast Musical Competitions."
- 5.30-6.15.—**CHILDREN'S CORNER**
- 6.40-6.45.—**Church Lads Brigade Band**
- 7.0-10.30.—**Programme S.B. from London.**
- FRIDAY.**
- 3.30-5.0.—**The "2BE" Quartet**
- 5.30-6.15.—**CHILDREN'S CORNER**
- 7.0.—**WEATHER FORECAST and NEWS**.
S.B. from London.
- G. A. ATKINSON**. *S.B. from London.*
- Local News.**

Irish Night.

- THE STATION ORCHESTRA.**
KATHLEEN DAUNT (Mezzo-Soprano).
E. J. HARRIS (Solo for the Belfast Radio Players).

- 7.30. **Orchestra**
"Overture to an Irish Comedy" *Amell*
Two for Piano, Violin, and Violoncello
Celtic Prelude ("The Land of Heart's Desire") *Raffaello D'Amico*
London Ronald (5)
- "Rustic" *London Ronald (5)*
"Dream in the Twilight" *London Ronald (5)*
"Love, I Have Won You"
London Ronald (5)
- "THE LAND OF HEART'S DESIRE"**
(W. B. Yeats.)
Incidental Music specially composed by
Dr. E. Norman Hay.
Maurice Brown *J. R. Maclean*
Bridget Brown *JEANNIE ERSKINE*
Shawn Brown *GEORGE H. HANAN*
Mary Brown *Mrs. LESLIE PORTER*
Laurel Hart *CHARLES K. AYRE*
A. Faery Child *NORAH CAMPBELL*
Producer, *TYRONE POWELL.*

- Suite, Irish Folk Songs** *Geoffrey Molyneux*
Clarinet Solo.
- Sonata in E Flat** *Saul-Saens*
Orchestra.
- Two Irish Dances** *Fincham*
Irish Patrol *Purmer*
- 9.30.—**WEATHER FORECAST and NEWS**.
S.B. from London.
- Sir ALEXANDER HUSTON**. *S.B. from London.*
- Local News.**
- 10.0. **Orchestra**
One-step, "Irish Medley" *London Ronald (5)*
"The Blarney Stone" *London Ronald (5)*
Two Irish Tone Sketches *London Ronald (5)*
Selection, Irish Reels and Jigs *London Ronald (5)*
- 10.30.—Close down.

SATURDAY.

- 4.0-5.0.—**The "2BE" Trio**
- 5.30-6.15.—**CHILDREN'S CORNER**
- 7.0.—**WEATHER FORECAST and NEWS**.
S.B. from London.
- Sports Talk.**
- Local News.**
- Dance Programme.**
THE STATION ORCHESTRA.
W. LIVINGSTONE (Entertainer).
- 7.30. **Orchestra**
Fox-trots, "Oh, Eva" (31); "Savanna"
(4); Waltzes, "What'll I Do?" (7);
"When You Are in My Arms", Fox-
trots, "Heart-Heard Heart" (9);
"When She's in Red" (10); Waltz,
"Lullaby Moth, Keep Away" (16); Fox-
trots, "Kidd Followed Felix" (10); One-
steps, "American Medley" (9); "Scotch
Medley" (9); "Ogo Pogo"
(20); "Maybo" (6).
- W. Livingstone**
Will Interrupt the Programme.
- Orchestra.**
Fox-trots, "You're in Kentucky" (9);
"What Do You Do Sunday, Mary?"
Waltzes, "Waltz of Long Ago" (7);
"Nightingale Waltz" (9); One-steps,
"Irish Medley" (9); "Irish Medley"
(9).

- 9.30.—**WEATHER FORECAST and NEWS**.
S.B. from London.
- Mr. P. M. CARRUTHERS**. *S.B. from London.*
- Local News.**
- 10.0.—**THE SAVOY BANDS**. *S.B. from London.*
- 12.0.—Close down.

A number against a musical term indicates the name of its publisher. A key list of publishers will be found on page 25.

The Man Who Wrote "Butterfly."

The Genius of Puccini.



GIACOMO PUCCINI.

THE chest and the most popular of the world's composers—such are one's reflections concerning

Puccini. He was a great man, and his death will be no less a loss to the masses than to the

for he had spoken to them—through the medium of the stage and the gramophone and wire-

had reached the hearts of the people and included what have been the most artistic expressions of the ordinary man and woman's

Verdi's Successor

regular but the public's unqualified approval made the obstacles which had to be overcome at its first presentation—in Milan, 1904—*Madame Butterfly* was hushed off the stage was but symptomatic of a passing phase; and in the twenty years which have elapsed that evening, millions of people have agreed the view that, novelistic as the drama may be it is essentially "human" and its melodies reveal true feeling and wonderful melody.

Puccini was sixty-six. His birth place was Lucca, in Italy, and not only was he born in a family with musical traditions, but he had, when his budding talent began to assert itself, the inspiring influence of his great fellow-countryman, Verdi, ever before him. In fact, years of time, he became the successor of Verdi, and he came to excel the older master at least in one particular—his almost intuitive knowledge of the theatre, a knowledge which he half the battle to him.

Impressed by the Fog.

When Puccini was an infant, and his father and his children were left in considerable financial straits. The musical reputation of the family, however, resulted in a small pension—£4 a month—from the Queen of Italy, and this, and a great deal of sacrificing on the part of his mother, led to the boy's being sent to Milan to study. Here he shared a room with two brothers and a cousin. His brain was a fertile soil for the tutorial seed, and in 1884 he produced his first opera, *Le Villi*, which met with some success. All the time his active twin was storing up knowledge, and even the poverty he endured—for four months while he was writing *Le Villi* he lived on credit at a restaurant—was to stand him in good stead when he came to paint the colours of life.

He wrote another opera, *Edgar*, but without satisfactory results, and then he struck home bravely with *Manon Lescaut*, which with its powerful dramatic effect—the embarkation scene, in particular—revealed him as possessed of distinct originality. It was produced in 1893. Then, in 1896, came *La Bohème*, which was finally to "place" him in his succession to Verdi. Its first production in this country was at Manchester, in 1897, by the Carl Rosa Opera Company. Puccini, it is interesting to note, was present in person, and next to the success of the opera he was most impressed by—the fog and the rain!

After this, there came that wonderful blending

By R. D. S. McMillan.

of drama and opera—*La Tosca*. From the purely musical point of view it is somewhat poor—or rather, poor for Puccini—but the combining of melody with melodramatic thrills saved it. It was an adaptation of Sardou's well-known drama, and was first produced in Rome in 1900. It was followed some four years later by *Madame Butterfly*. Puccini saw the dramatic version of the drama—which was by Boito—at a London theatre, and it was there he obtained inspiration for *Butterfly*, which, by the way, he considered his greatest opera.

A Wonderful Cast.

The story of the little Japanese girl's love for the American naval lieutenant has appealed to the hearts of multitudes all the world over. In its setting it is entirely different from any other opera, and when it was presented to the Milanese, the effect was as the dropping of a bombshell. It was, it seemed, decoration to mix up musical plays and musical comedy manners with opera.

The year after the production in Milan, Puccini brought the opera to London, and it was presented with a brilliant company, including Caruso as Lieutenant Pinkerton, Emma Destinn as Butterfly, and so on. The opera scored a great success, and it was to sweep America in the same way.

After *Butterfly* came *The Girl of the Golden West*, a somewhat sensational story of the gold rush days, in which gambling and shooting were intermixed. It was not popular, but later on it was recently as 1913—came one of his greatest works from the purely musical point of view—a one-act opera, *Gianni Schicchi*. It was in 1920 when he came to produce this, one of three one-act operas, at Covent Garden, that Puccini paid his last visit to this country.

Inspired by an Accident.

In another way, Giacomo Puccini was like Verdi—he loved the life of the country gentleman. For all his fortune, he was happiest at his quiet villa at Torre del Lago, on the Tuscan coast, where if he was not composing—and he did most of his work there—he was out shooting or fishing. His most welcome visitors were his children and grandchildren. The villa was stocked full of clocks which played tunes or whistled, this being an instance of his bent for mechanics. He was captured by the craze for motorcars, and which a story is told. It was when he was working upon *Madame Butterfly* that he suffered his serious accident while travelling in his car, and when, after some hours unconsciousness, he opened his eyes again, he began to hum the words "Povera Butterfly (Poor Butterfly)". They were the very words he wanted—the missing link in his chain of ideas for the opera.

Forty Unborn Operas.

Of a shy disposition, Puccini was imperious to flattery. The honour which gave him most pleasure was the naming of a street in Milan after him. It was there he usually lived when he was not in the country, and his flat appropriately enough, was in a street named after Verdi, the Via Giuseppe Verdi, a somewhat narrow, tree-lined thoroughfare beside La Scala.

Puccini once declared he had music in his head for forty more operas, if he could only find the librettos. He has left one work, so far as is known, which is practically complete—an opera upon a Chinese theme—and from it we may be able to judge whether the master had reached his best, or whether there was something still greater to come.

Dancing Time.

The New Symphonic Syncopation.

WHEN the accepted ideas of dance music were challenged by the popularity of "Alexander's Ragtime Band," and people throughout the country were singing, whistling, and obviously enjoying the tune of "Come on and Hear! Come on and Hear!" a new dance music period was assured. This ragtime era, followed by others and succeeded by jazz, prepared the way for the acceptance of syncopated music—the gaiety of which has now definitely captured the dance-loving public. Though for a while some scoffed at and opposed it, nevertheless, it is to such syncopation that almost all dancers now take their life.

It has been said that jazz is "sheer joy and its expression in music, music which can hardly be whistled and never sung music which carries you up and gives voice to that love for life which is in every soul, but is so constantly unexpressed. Jazz lets no one stand still. Its melody and its rhythm are infallibly compelling."

New Forms of Expression

A further development out of jazz is symphonized syncopation made popular through the medium of wireless by the Savoy Bands in thousands of homes. This music is described as symphonic music superimposed upon a syncopated rhythm, but most often we think of it rather as the musical expression of the gaiety, the liveliness and the rhythmic power of our lives. It is subtle and rarely tiring, intriguing, and often exciting. It is especially written for orchestras having new forms of expression unknown to the first jazz bands.

Wireless has brought this rhythm to his wired and thousands of people who cared little for the old dance music. It has created a new interest in the lives of others who were not and are unlikely ever to be dancers. This should be proved on January 3rd next, when the Savoy Orchestra Augmented Symphonic Orchestra will give its first concert in the Queen's Hall, London. The programme will consist of old syncopated favourites, showing the evolution of syncopation from the "Alexander's Ragtime" to the syncopated favourites of to-day. The orchestra will be the largest of its kind which has ever played in this country, and will consist of twenty-six instrumentalists, specially secured from many widely separated parts of the world.

"Chalaphusta."

Chalaphusta, one of the greatest living composers, is an enthusiastic supporter of syncopated music. He has in fact, specially composed for the Savoy Orchestra a piece—"Chalaphusta"—which will be performed at this concert. The circumstances of its composition are interesting. On the first night of his last season at the Paris Opera House, the Orchestra wired him their best wishes for success. He received the telegram whilst waiting to be called for his performance. Using the back of the telegram, he wrote the melody of a piece of syncopated music, which is now known as "Chalaphusta." Thus he posted immediately to the Savoy Orchestra. The work was at once orchestrated, rehearsed, and performed. As Chalaphusta could not to London to hear this composition played, he had a wireless set specially installed in his dressing room at the Opera House, Paris, and had the satisfaction of hearing it broadcast within a few days of the date it was composed.

The history of dance music is intimately bound with the story of mankind's laughter and tears. The form of its expression varies with the passage of time, but rhythm is the key not only to all art, but to life itself. Thus dance music provides for many an opportunity of escape from dullness and boredom by its expression of the joy of living.

The Way to a Child's Mind.

Curing Faults by the Power of Suggestion. By Dr. C. B. C. LADELL.*

What is it that you often do to stop his crying? You say, "Come to me now, and he will kiss the place and make it well." You do so, and the child forgets his hurt, stops crying, and runs off quite happily.

Now, what have you really done? You have suggested to the child that a kiss can cure a hurt. He has accepted the suggestion, and, therefore, he is cured. We see in this process the foundation of all forms of faith-healing. Thus, then, is what we mean by suggestion. An idea is implanted in the mind, and it produces physical or mental results.

Mothers Who Are Nervous.

In this connection, you must not think that suggestion is a magical power. It is not. It is a power of your voice, your manner, your gestures. The earliest training of an infant, long before it has learned to speak, is a matter of suggestion. Nervous mothers have restless children, not so much because they are nervous, but because they are suggesting nervousness to their children. She does not convey the feeling of security and repose which the infant requires as the child grows, mothers must bear in mind that their own nervousness is a hindrance to the formation of character. Every child that is born is a blank slate, and it is up to you to write upon it a sturdy, self-reliant man or woman, and not a weakly neurotic.

Feeling to this end must start in the nursery. Of great importance is the way in which you treat your child. The little accidents of nursery life are the preparation for this. Rush to pick up your little toddler every time he falls, fuss over his little bruises and scratches, and you are developing in him an attitude which means that he will always be inclined to knock over the furniture of life. If you do not, he will grow up a sturdy, self-reliant man or woman.

* In a Talk from Birmingham

every day, and every day are helping to rob him of the spirit of independence which he needs to make his way in the world.

What you say to a child is not so important as what you say of him, because in the latter case you are more likely to be off your guard.

Remember this: a child is a blank slate, and do not be deceived into thinking that the child is paying no attention because he appears to be completely absorbed in his toys. You may feel tempted to say some time "Johnny is such a bad sleeper, he lies awake for hours." If he overhears you, you are certain to perpetuate the trouble. Or "Johnny has such a bad appetite. He always leaves half his dinner." When you say this, you are suggesting to Johnny that he is a bad sleeper, and a bad eater, and you have given him.

Sowing the Seeds of Fear.

If you say to a child, "Johnny is a bad sleeper," you are suggesting to him that he is a bad sleeper, and you are sowing the seeds of fear. He is always afraid of going to bed. "Johnny begins to eat more every day now," you say. The child then gets the right idea of himself, and he grows up a sturdy, self-reliant man or woman.

To be sure, you suggest to him that he is a bad sleeper, and unequivocal. You say to the child, "You won't be afraid to sleep in the dark, will you?" and you gain a hearty "No"; but do not be surprised when he hears you say "No" after he has gone to bed. You have suggested to him that he is a bad sleeper, and you are sowing the seeds of fear. He is always afraid of going to bed. "Johnny begins to eat more every day now," you say. The child then gets the right idea of himself, and he grows up a sturdy, self-reliant man or woman.

Let me stress now the importance of having a strong will. It is considered as desirable a characteristic that people will eagerly

do our best to teach you how to attain it. Yet these people will sometimes talk of the necessity of breaking a child's will, and, more tragic still, will try their best to bring it about.

Do not misunderstand me. A strong discipline is a necessary lesson, too, for a child to learn, but if you surround the child with punishment, you are creating in him a feeling of inferiority which will ever after follow him at a disadvantage when mixed with others.

The Wrong Kind of Punishment.

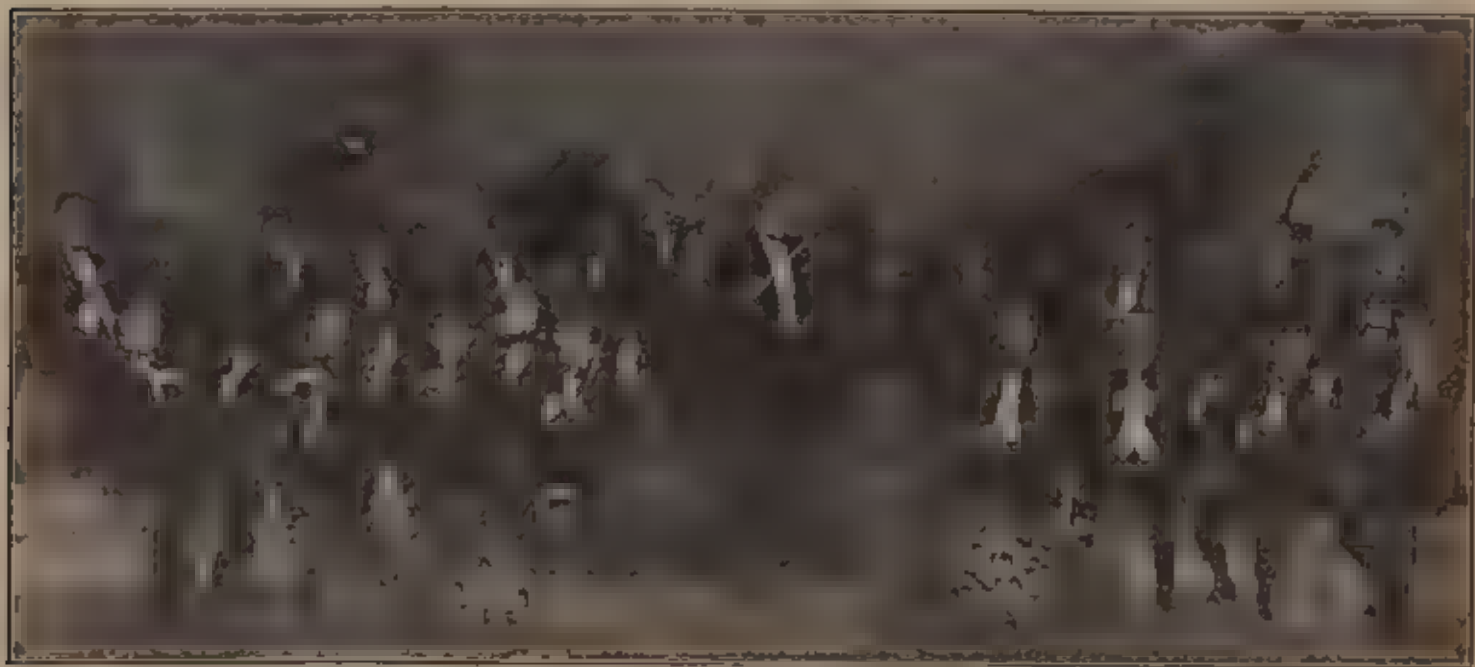
If you punish a child, you are suggesting to him that he is a bad child, and you are sowing the seeds of fear. He is always afraid of going to bed. "Johnny begins to eat more every day now," you say. The child then gets the right idea of himself, and he grows up a sturdy, self-reliant man or woman.

A child which has been too much repressed will grow up a neurotic, and you are sowing the seeds of fear. He is always afraid of going to bed. "Johnny begins to eat more every day now," you say. The child then gets the right idea of himself, and he grows up a sturdy, self-reliant man or woman.

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THE MEN WHO MAKE OUR DANCE MUSIC.

Here you see the popular musicians of the Savoy Hotel, London, whose syncopated dexterity has set all our toes a-tapping the famous Savoy Orpheans Augmented Symphonic Orchestra. (Photograph exclusive to 'The Radio Times'.)

A message from The House of Graham on the eve of another Wireless Christmas

THE Festive Season presents an opportunity for the House of Graham to offer Best Wishes for a Happy Christmas and prosperity in the New Year.

In the past the House of Graham has used every endeavour to justify the confidence of thousands of Radio enthusiasts throughout the land and in the future the same policy of supplying products of outstanding quality and efficiency at strictly moderate prices will be followed.

Backed by generous "Service" in the full sense of the expression, the Amplion is indeed synonymous with

BETTER RADIO REPRODUCTION



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World's
Standard*

AMPLION

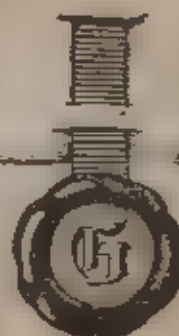
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Loud
Speaker*

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(E. A. GRAHAM)

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LONDON, S.E.4.

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Compagnie Continentale AMPLION, Bruxelles.
Compagnie Française AMPLION, Paris.



Thursday's Programme.

(Continued from page 17)

6.0-6.5.—Weather Forecast for Fortnight
7.0 WEATHER FORECAST and NEWS
S.B. from London.

Radio Society Talk. S.B. from London
FRENCH TALK. S.B. from London
Local News.

Popular Night.

S.B. to Aberdeen and Dundee
THE GLASGOW CORPORATION
FRAMWAYS PIPE BAND

Major G. ROBERTSON
THE STATION ORCHESTRA
Directed by
HERBERT A. CARRETHERS
ROBERT MITCHELL and LANTON M. MITCHELL
RICHARD CLUNNINGHAM Baritone

Chorus
Chorus Soloists
Chorus

7.30 Baritone Solo
There Was a Lad Who
Born a King
The Shepherd's Boy
The Boy Who

8.00 Pipe Band
The Lone Bonnets
The Lone Bonnets
The Lone Bonnets
The Lone Bonnets

8.25 Popular Dance Items
(Chorus Sung by DANIEL SEYMOUR
(Tenor)
The Lone Bonnets (7); Fox
The Lone Bonnets (6); Wally
The Lone Bonnets (5); Wally
Dance Your Shoes Away (18)
The Lone Bonnets (31); Fox
The Lone Bonnets (31); Fox

8.50 Pith and Points
Notes Topical and Trivial
Baritone Solo
A Man is a Man for A That
The Lone Bonnets (31); Fox

9.15 Pipe Band
The Lone Bonnets
The Lone Bonnets
The Lone Bonnets
The Lone Bonnets

9.30 WEATHER FORECAST and NEWS
S.B. from London
Prof. J. L. MYRES, S.B. from London
Local News.

10.0 Pith and Points
Duets Up-to-Date

10.15 Orchestra
Over the Hills and Far Away

11.30.—Close down.

1000 could not take you round the world but
worth shillings can bring it to your bookshelf
THE OUTLINE OF THE WORLD TO DAY
is a story of the world so brilliantly written as
to read like a romance, so skilfully planned as
to be thoroughly comprehensive, and yet so
informative as anyone could wish. It will be
a world tour in your own home. Write to-day
for the Illustrated Prospectus and full particu-
lars of our purchase scheme to the Home
Library Book Company (Dept. R.T.1), 39, King
Street, Covent Garden London, W.C.2.—Advt.]

High-Power Station Programme.

5XX. 1600 M.

SUNDAY, December 28th

3.0-5.0 Programme S.B. from London
10.0-10.30 CHILDREN'S CORNER. S.B. from London
11.0-11.30 Programme S.B. from London

MONDAY, December 29th

7.0-7.30 Programme S.B. from London
French and Russian Programme.

MAJOR H. W. GREENADIER GUARDS
By permission of Col. B. N. Sergeant
Bravo C.M.G. D.S.O.

MAJOR H. W. GREENADIER GUARDS
MAJOR H. W. GREENADIER GUARDS
MAJOR H. W. GREENADIER GUARDS
MAJOR H. W. GREENADIER GUARDS

7.30 The Band
The Band
The Band
The Band

8.00 The Band
The Band
The Band
The Band

8.30 The Band
The Band
The Band
The Band

9.00 The Band
The Band
The Band
The Band

9.15 A Humorous Interlude by
The Wraggins

9.30 TIME SIGNAL FROM GREENWICH
WEATHER FORECAST and NEWS
GENERAL NEWS BULLETIN

10.0-10.30 KABLE H. WARD S.B. from London
Local News

10.1-10.4 The Band
The Band
The Band
The Band

10.10-10.40 The Band
The Band
The Band
The Band

TUESDAY, December 30th, WEDNESDAY,
December 31st, and FRIDAY, January 2nd.

7.0 onwards.—Programme S.B. from London

THURSDAY, January 1st
The Band
The Band
The Band
The Band

10.20 (approx.)—WEATHER FORECAST and
NEWS
10.30.—Close down.

SATURDAY, January 3rd.

7.0-7.30.—Programme S.B. from London
7.30-8.30.—Programme S.B. from London
8.30-12.0.—Programme S.B. from London

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, December 28th.

SUNDAY, December 28th

1.0-1.30 Programme S.B. from London
1.30-2.0 THE MESSIAH S.B. from London
2.0-2.30 Programme S.B. from London

MONDAY, December 29th.

2.0-2.30 Kable H. W. Ward S.B. from London
2.30-3.0 W. MEN'S TOPICS
3.0-3.30 CHILDREN'S CORNER
3.30-4.0 Programme S.B. from London

TUESDAY, Dec. 30th, THURSDAY, Jan. 1st
and SATURDAY, Jan. 3rd.

4.0-4.30 CHILDREN'S CORNER
4.30-5.0 Programme S.B. from London

WEDNESDAY, December 31st

1.0-1.30 Kable H. W. Ward S.B. from London
1.30-2.0 Organ Recital
2.0-2.30 W. MEN'S TOPICS
2.30-3.0 CHILDREN'S CORNER
3.0-3.30 Programme S.B. from London

FRIDAY, January 2nd

3.30-4.0 Kable H. W. Ward S.B. from London
4.0-4.30 W. MEN'S TOPICS
4.30-5.0 CHILDREN'S CORNER
5.0-5.30 Programme S.B. from London

MARY J. DAWSON (Contralto)
D. O. CHRISTIE (Tenor)
JAMES BATHIE (Baritone)
J. S. FIFE
C. E. F. S. M. FOWLER
(Solo Violon)
JAMES HINCHLIFFE (Solo Pianoforte)
GERTRUDE BULLOCH (Accompanist)
Pianoforte Solo

7.30. Vocal Solo in D Flat, Op. 27
Scherzo in B Flat Minor, Op. 21
Contralto Song
An Fand Kim
O'er the Moor
Maiden of Morven
Reading in D Flat
The Whistle
Tenor Song
Bonnie Mary of Argyll
Mary Morris
Violon Solo
The Lone Bonnets
The Lone Bonnets
The Lone Bonnets
The Lone Bonnets

8.00 The Lone Bonnets
The Lone Bonnets
The Lone Bonnets
The Lone Bonnets

8.20 The Lone Bonnets
The Lone Bonnets
The Lone Bonnets
The Lone Bonnets

8.40 The Lone Bonnets
The Lone Bonnets
The Lone Bonnets
The Lone Bonnets

8.50 The Lone Bonnets
The Lone Bonnets
The Lone Bonnets
The Lone Bonnets

9.00 The Lone Bonnets
The Lone Bonnets
The Lone Bonnets
The Lone Bonnets

9.10 The Lone Bonnets
The Lone Bonnets
The Lone Bonnets
The Lone Bonnets

10.30.—Close down.

Tune the Table-Talker with the "Matched Tone" Headphones



The
Brandes
Family
Series.

BABY gives an attentive ear. He gazes, with quizzical expression, at the mouth of the *Table-Talker* as if he expects to find the man who tells the wonderful stories. He thinks that's where all the really nice people are. He is able to catch the kindly inflexion in the deep friendly voices which talk gently and most naturally to him of all the good things in store. And he is most anxious, in his baby fashion, that his very youthful cronies should at least have a pair of Brandes' "Matched Tone" Headphones. They bring every intriguing detail of the Bedtime Stories so clearly, and he hates to think that his friends are missing it.

Ask your Dealer for Brandes.

British Manufacture (B.E.C. Standard).



Dear Sir,
It may interest you to know that I received *Australian* on your phones. I consider that they are the most genuine phones that I have used, and I am much pleased with their general performance.
Yours faithfully, (Sgd.) F. WALKER.

Croft Farm House, Walton-on-Thames, Surrey.

1924



All Brandes products carry the official mark, and guaranteeing you to receive the best of the best. This greatly contributes to the quality.

The "Matched Tone" is a new and improved as the difference between the Brandes and other products is that the Brandes products are made by a single person, and the result is a more perfect sound. They are also more reliable and give you the best of the best. This greatly contributes to the quality. **25/-**

The *Table-Talker* is a Brandes quality product at a moderate price. The construction is perfect and the sound is clear and distinct. It is also more reliable and gives you the best of the best. This greatly contributes to the quality. **42/-**

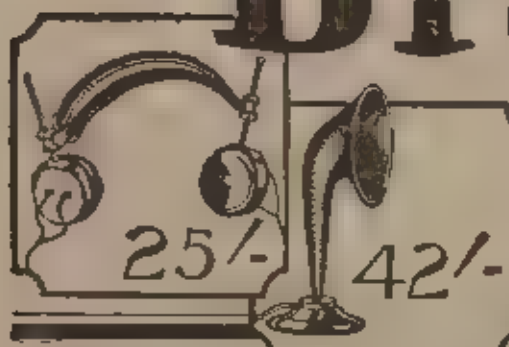
For 1925!

An excellent New Year's gift to the family—Club together and get yourselves Brandes Products for the receiver. They provide good fun all the year round.

Brandes

The name
to know in Radio

Result of
16 Years
Experience



25/-

42/-

Edinburgh Programme.

ZEH 328 M.

Week Beginning Sunday, December 28th.

SUNDAY, December 28th

3.0-5.30. } Programmes S.B. from London
4.0-5.30. }
5.40-7.0 }
7.40-9.30 } Programmes S.B. from London

MONDAY, December 29th, THURSDAY, January 1st, and SATURDAY, January 3rd

1.0-1.15. CHILDREN'S CORNER
1.15-1.30. onwards.—Programmes S.B. from London
1.30-1.45. onwards (January 1st). Programmes S.B. from London

TUESDAY, December 30th

1.0-1.15. The Station Pianoforte Trio
1.15-1.30. CHILDREN'S CORNER
1.30-1.45. H. Martiner 1st
1.45-2.0. L. Story of the Sea
2.0-2.15. onwards.—Programmes S.B. from London
2.15-2.30. onwards.—Programmes S.B. from London
2.30-2.45. onwards.—Programmes S.B. from London

WEDNESDAY, December 31st.

1.0-1.15. The Station Pianoforte Trio
1.15-1.30. CHILDREN'S CORNER
1.30-1.45. onwards.—Programmes S.B. from London

Hegmanny—A Scottish Night

1.0-1.15. M. RONALDINE MAXSON on

HE PIPERS

1.0-1.15. RATTALION THE ROYAL SCOTS

1.15-1.30. by permission of Mr. Col. A. H. Mure, T.D.

MAMIE GRAHAM (Soprano)

HERBIE W. GIBSON (Sop.)

KATHLEEN HARDIE (Sop.)

MARY TAYLOR (Sop.)

A. HERT DEWAR (Tenor)

AN. A. S. S. S. S. S.

WILLIAM GRANT (Baritone)

AUGUSTUS BEDDIE R.

The Pipers

W. H. H. H. H.

Selected

from his Repertoire

The Pipers

W. H. H. H. H.

of Scottish Songs

The Pipers

Augustus Beddie

Selections from his Repertoire

Octet

Vocal Fairies on Songs of Robert

and R. W. Stewart (2)

An Evening Love Lilt" by Robert (2)

The Pipers

WEATHER FORECAST and NEWS

S.B. from London

Mr. J. S. CHISHOLM. Host returns Talk

Mr. J. C. STOBART. S.B. from London.

Star. Doctor's Talk, Local News

Octet.

He Ole Bangs

Good Night" } Scott's Daily (1)

Augustus Beddie

Selections from his Repertoire.

William Grant and James

Duet. "The Twa" } Walter Haughton

James Gray.

"Viva Italiano" } Nelson Jackson (2)

11.55-12.15. "THE ROMANY REVE"

12.15-12.30. relayed from the Danodin Palace

12.30-12.45. A Chime of Bells will Ring in

the New Year

A HAPPY NEW YEAR TO ALL.

FRIDAY, January 2nd.

1.0-1.15. The Station Pianoforte Trio
1.15-1.30. CHILDREN'S CORNER
1.30-1.45. onwards.—Programmes S.B. from London
1.45-2.0. onwards.—Programmes S.B. from Aberdeen
2.0-2.15. onwards.—Programmes S.B. from London.

Hull Programme.

6KH 335 M.

Week Beginning Sunday, December 28th.

SUNDAY, December 28th

3.0-5.30. } Programmes S.B. from London
5.40-7.0 }
7.40-9.30 }

MONDAY, December 29th, and WEDNESDAY, December 31st

3.0-3.15. M. H. H. H. H.
3.15-3.30. WOMEN'S HALF HOUR
3.30-3.45. CHILDREN'S CORNER
3.45-4.0. Boy Scouts Talk (Wednesday)
4.0-4.15. onwards.—Programmes S.B. from London.

TUESDAY, Dec. 30th, THURSDAY, Jan. 1st, and SATURDAY, Jan. 3rd.

3.0-3.15. Claude Duval's Dance On
3.15-3.30. WOMEN'S HALF HOUR
3.30-3.45. CHILDREN'S CORNER
3.45-4.0. onwards.—Programmes S.B. from London.

FRIDAY, January 2nd

3.0-3.15. Majestic Picture House Orchestra
3.15-3.30. WOMEN'S HALF HOUR
3.30-3.45. CHILDREN'S CORNER
3.45-4.0. WEATHER FORECAST and NEWS

A. ATKINSON. Local News

Light Opera and Musical Comedy, 1924-1924

ELIJA HOWARD (Soprano)

NANCY HEPTON (Sop.)

GUNDEL HAMLAN (Sop.)

EDWARD STUBBS (Soprano)

TRA

March "The Lord of the Isles"

Selections "The Gulls"

Merris England

Cecilia Howard

Wid a Song

Love Will Find a Way" from Simpson

Chippie Har-lyo

Swat a My Seal" "The Gulls" "The Gulls"

Freedom" "The Gulls" "The Gulls"

Orchestra.

"The Isle of New York"

Selections "The Gulls" "The Gulls"

pay Love" "The Gulls" "The Gulls"

Nancy Hep

As All the Mads

"Try Again, Johnny"

Orchestra.

travette "The Rebel Maid" } Phillips

Ma and Ma

Cecilia Howard

Star of Fate" } T. H. H. H. H.

The Power of Fate" } Munich

South the Shade of the Shattering Fella"

"Florence" } Stuart (7)

Fishermen of England" } Phillips

Nancy Hep

Dream a Day I'll" } Stuart

Chon Kins" "The Gulls" } Stuart

Selections "The Gulls" "The Gulls"

The Dollar Princess" } Fall

The Maid of the Mountains" } Stuart

WEATHER FORECAST and NEWS

S.B. from London.

ALEXANDER H. H. H. H.

London. Local News.

Gumella Hamlyn

"Love and War" "The Gulls" } Lehar

"Yeomen of England" } Stuart

Cecilia Howard

"The Lull Lull" } Stuart

"The Mirror Song" } Stuart

Orchestra.

Selections "The Gulls" "The Gulls"

"The Lady of the Lake" } Stuart

1.0-1.15. onwards.—Programmes S.B. from London.

Leeds-Bradford Programme.

ZLS 346 M.

Week Beginning Sunday, December 28th.

SUNDAY, December 28th.

3.0-5.30. } Programmes S.B. from London
5.40-7.0 }
7.40-9.30 } GRAND CONCERT, relayed from the Grand Hotel, Scarborough

MONDAY, Dec. 29th, SATURDAY, Jan. 3rd.

1.0-1.15. Queen's Hotel Orchestra Trio.
1.15-1.30. CHILDREN'S CORNER
1.30-1.45. onwards.—Programmes S.B. from London.

TUESDAY, December 30th

1.0-1.15. onwards.—Programmes S.B. from London
1.15-1.30. Chas. Frothingham and his Orchestra
1.30-1.45. relayed from the Theatre Royal Cinema, Bradford
1.45-2.0. WOMEN'S HALF HOUR
2.0-2.15. CHILDREN'S CORNER
2.15-2.30. Sgt. Mitchell of St. Dunstons
2.30-2.45. onwards.—Programmes S.B. from London.

WEDNESDAY, December 31st

1.0-1.15. Gramophone Records
1.15-1.30. Bessley Chant and his Orchestra
1.30-1.45. relayed from the Theatre Royal Cinema, Leeds

1.45-2.0. CHILDREN'S CORNER

2.0-2.15. onwards.—Programmes S.B. from London.

2.15-2.30. CLIFFORD JESSEX DANCING

2.30-2.45. relayed from the Grand Hotel, Scarborough

2.45-3.0. onwards.—Programmes S.B. from London.

THURSDAY, January 1st.

1.0-1.15. Gramophone Records
1.15-1.30. Chas. Frothingham and his Orchestra
1.30-1.45. WOMEN'S HALF HOUR
1.45-2.0. CHILDREN'S CORNER
2.0-2.15. onwards.—Programmes S.B. from London.

FRIDAY, January 2nd

1.0-1.15. onwards.—Programmes S.B. from London
1.15-1.30. CHILDREN'S CORNER
1.30-1.45. WEATHER FORECAST and NEWS
1.45-2.0. A. ATKINSON. S.B. from London
2.0-2.15. Local News

Local Programme.

1.0-1.15. J. J. FLOCK (Baritone)

1.15-1.30. B. M. CALLE (Violoncello)

KATE SMITH OATES (Soprano)

Baritone Songs.

West Country Counting" } W. Sanderson

Coolin" } (1)

When You Pass" } Cello Solo.

"Kni Nidri" } Moz. Bruch

"Dunay Boy" } Old Irish Airs

Baritone Songs.

"King of the Road" } M. V. W. W.

"The Song of the Waggoner" } Bruch

Pianoforte and Cello.

Sonata "Cello Solo." } Summary

Disrupted "Cello Solo." } Py

5.45. Romance "Pianoforte Solo." } Py

Chorus "Prelude" } Back Rummel

"Vision Fugitive" } Lehar

"The Peach Blossom" } Granville Baskett

H. FLOCKTON FOSTER and ALBERT LARRINGTON

Humorous and Versatile Pot Pourri.

6.10.—WEATHER FORECAST and NEWS

S.B. from London.

Sir ALEXANDER HUGHES. S.B. from

London. Local News.

10.0-10.30.—Programmes S.B. from London.

QUEEN'S HALL

Langham Place, W. 1

W. F. De Mornys presents, by special permission
of THE SAVOY HOTEL, the First Concert
of Syncopated Music by the World-Famous

SAVOY ORPHEANS

(Augmented Symphonic Orchestra)

The Savoy Havana Band
and The Boston Orchestra

Saturday Evening, January 3rd, at 8.15 p.m.

Concert Direction - - - - - DANIEL MAYER & CO., Ltd.

TICKETS (INCLUDING TAX):

Reserved - - - - - 8s. 6d. and 5s. 9d.
Unreserved - - - - - 3s. 6d. and 2s. 4d.

May be obtained at the Savoy Hotel; Box Office, Queen's Hall;
Messrs. Keith, Prowse & Co., Ltd.; and Usual Agents.



The outstanding successes from the
programme will be issued exclusively on

"His Master's Voice"

Gramophone Records

The following "His Master's Voice" Records made by
The Savoy Orpheans and The Savoy Havana Band are now on sale

Title		His Master's Voice Record 416.		Each One 1s.	
Savoy English Medley - One Step		C 178		1s. 6d.	
Fantasia - One Step (Syncopated Favourites)		C 179		1s. 6d.	
In the Double Street Pt. 1		14015		2s. 6d.	
Why did you call me wonderful one? Fox Trot		B 169		1s. 6d.	
Go long Mule Fox Trot		B 170		1s. 6d.	
All alone Walk		B 171		1s. 6d.	
Hum a tune Fox Trot		B 172		1s. 6d.	
Chalipona Fox Trot		B 173		1s. 6d.	
Just like a beautiful story Fox Trot		B 174		1s. 6d.	
Dream Daddy Fox Trot		B 175		1s. 6d.	
Defence Fox Trot		B 176		1s. 6d.	
Chudde's Memories - One Step		C 180		1s. 6d.	

Ask your local accredited "His Master's
Voice" dealer to play them over to you.

THE GRAMOPHONE COMPANY, LTD.,
363-367 OXFORD STREET, LONDON, W. 1.

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, December 28th.

SUNDAY, December 28th.

8.30.—Programme S.B. from Lond.
10.30.—Programme S.B. from Lond.

MONDAY, Dec. 29th, WEDNESDAY, Dec. 31st,
THURSDAY, Jan. 1st, and SATURDAY, Jan. 3rd.

4.40.—(CHILDREN'S CORNER)
from the Scala Street Cinema.
6.30.—(CHILDREN'S CORNER)
Programme S.B. from London.

TUESDAY December 30th.

10.30.—(CHILDREN'S CORNER)
Programme S.B. from Lond.
11.0.—Programme S.B. from Lond.

FRIDAY, January 2nd

8.50.—The State Brighter Liverpool Band,
relayed from the State Caf.
9.40.—(CHILDREN'S CORNER)
10.—WEATHER FORECAST and NEWS
S.B. from Lond.
11 A. ATKINSON, S.B. from
Local News
THE SUNSHINE CONCERT PARTY
DORA HULME (Soprano);
JIM RUSHTON (Bar);
EMMIE WARD (Soprano);
JACK RILEY (Entertainer)
HAL HULME (Light Comedian)
RAY NEWHOUSE (Soloist)
J. A. WEARIN, S.B. from Lond.

Cyprus Morris, The Bahad M.
Condy, J. B. A.
Dont, "Keep On Smiling"

Song, "Waltz"
Ma. J. B. A.
Song, "Our Refused Subject"

Ma. J. B. A.
Ma. J. B. A.
Ma. J. B. A.

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Factory Series D.V.

Casting the Cases

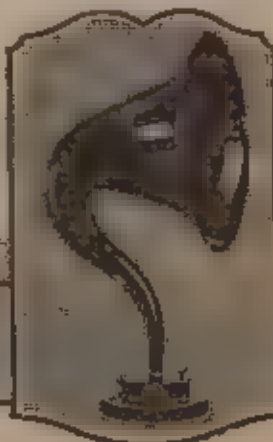
THE resources—both in man power and machinery—of the factories of S. G. Brown, Ltd., enable the manufacture of even the smallest part to be supervised with painstaking exactitude. And it is this thoroughness which is responsible for the name BROWN on a Loud Speaker or Headphone being recognised throughout the world as a guarantee of excellence.

Before purchasing your Loud Speaker be sure to hear the BROWN—its form and general appearance have been widely imitated, but its internal reproducing mechanism is still unique. By means of its cone-shaped aluminium diaphragm actuated by a tuned reed it is truly sensitive to every note on the harmonic scale.

No other Loud Speaker can approach it for volume or tonal purity.

Prices			
Type H.1. 21 in.	high	low	
25 ohms	25	5	0
250 ohms	25	8	0
4,000 ohms	25	10	0
Type H.2. 12 in.	high	low	
10 ohms	22	5	0
200 ohms	22	8	0
4,000 ohms	22	10	0

S. G. Brown, Ltd.,
19, Mansfield St. W.I.
15, Mansfield St. W.I.
67, High St. Southampton.



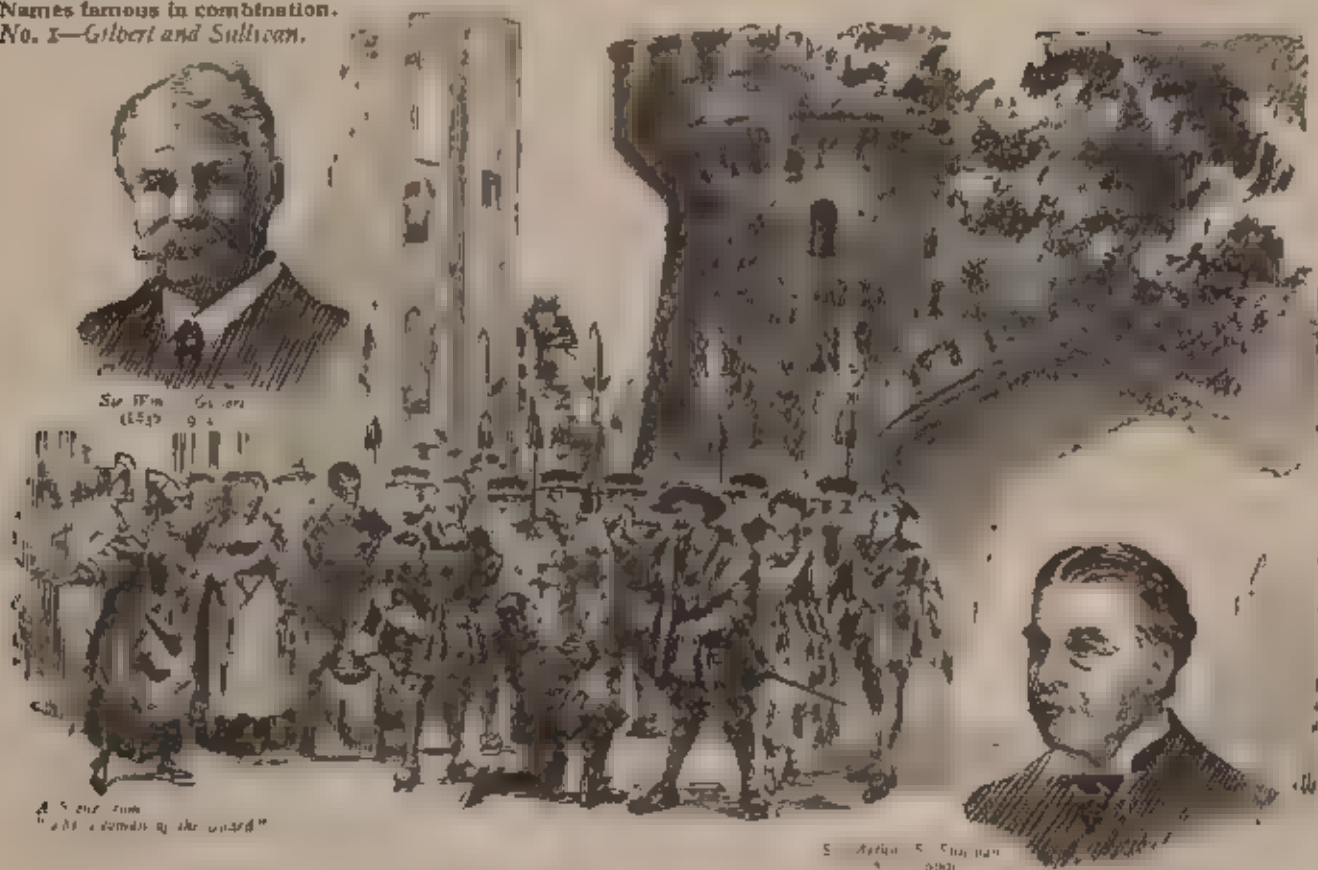
A new De-luxe Loud Speaker.

Have you seen the new Brown De-luxe Loud Speaker? Both in appearance and tone it is a wonderful substance of art and science. Both in appearance and internal design the new De-luxe Loud Speaker is unique. Price in all instances £15 15 0

Brown

Loud Speakers

Names famous in combination.
No. 1—Gilbert and Sullivan.



COLLABORATION

THE joint work of Gilbert and Sullivan is one of the most notable instances of successful collaboration. Each won fame individually, but it is in combination that their names are most recalled.

Another outstanding example of successful collaboration is that of the two famous organisations, MARCONI and OSRAM.

These names on a wireless valve are your assurance of perfect design and efficiency in performance.

Read the 40-page wireless book, *The Book of MOY*, Free from your dealer or The M.O. Valve Co., Ltd., Hammer-smith, London, W.6

HOW TO ORDER YOUR VALVES

For 2 volt. Accumulators

Purpose: D. K. 100

C. 2. D. E. 1. 100

For 4 volt. Accumulators

C. 4. D. E. 2. 100

L. 4. D. E. 4. 100

For 6 volt. Accumulators

G. 6. D. E. 3. 100

L. 6. D. E. 6. 100

L. 6. D. E. 6. 100

L. 6. D. E. 6. 100

L. 6. D. E. 6. 100

L. 6. D. E. 6. 100

L. 6. D. E. 6. 100

L. 6. D. E. 6. 100

L. 6. D. E. 6. 100

MARCONI VALVES

MADE AT THE OSRAM LAMP WORKS

Sold by Wireless & Electrical Dealers Stores etc

AN ADVERTISEMENT OF THE M.O. VALVE CO. LTD.



GET THE VALVE
IN THE PURPLE BOX



GENERAL PURPOSE VALVES

Type B 1 6 each

Plate voltage 100-150
Max. plate current 0.1 amp
Max. filament current 0.1 amp
Plate resistance 100,000 ohms

Type B 3 21s each

Plate voltage 100-150
Max. plate current 0.1 amp
Max. filament current 0.1 amp
Plate resistance 100,000 ohms

Type B 5 25s each

Plate voltage 100-150
Max. plate current 0.1 amp
Max. filament current 0.1 amp
Plate resistance 100,000 ohms

POWER VALVES

Type B 4 35s each

Plate voltage 100-150
Max. plate current 0.1 amp
Max. filament current 0.1 amp
Plate resistance 100,000 ohms

Type B 6 35s each

Plate voltage 100-150
Max. plate current 0.1 amp
Max. filament current 0.1 amp
Plate resistance 100,000 ohms

Type B 7 37s 6d each

Plate voltage 100-150
Max. plate current 0.1 amp
Max. filament current 0.1 amp
Plate resistance 100,000 ohms

* For use with Dry Cells

Where Expert & Amateur agree

The test reports of experts in the technical journals, and the verbal and epistolary comments of amateurs all over the country, alike testify to the marked superiority of B.T.H. Valves. The three B.T.H. "general purpose" valves give better results in any position in the circuit than many valves designed and recommended for a single function only while the three "power" valves are unequalled for L.F. amplification.

USE B.T.H. VALVES AND
GET "EXPERT" RESULTS

From all Electricians and Radio Dealers

B.T.H. RADIO VALVES

Advertisement of The British Thomson-Houston Co Ltd



Headphones



B.T.H. Headphones are supreme in all respects - in sensitiveness, tone, permanence, and comfort. Although fitting closely to the ears and thus excluding extraneous sounds, very little pressure is exerted and they can be worn for hours without discomfort.

Price per pair (4000 ohms) - £1 5s. 0d.

A PROOF OF SUPERIORITY

Ask your dealer to tune out his demonstration set until you can only just hear. Then substitute B.T.H. Headphones and you will be amazed at the clearness with which you can hear every word and note of music.

We also make Crystal Sets, Valve-Crystal Sets, Valve Sets, Loud Speakers, Amplifiers, Valves (including B5-005amps) and Tungar Battery Chargers.

Obtainable from all Electricians & Wireless Dealers

The British Thomson-Houston Co Ltd
Office: Crown House, Aldwych, London, W.C.2

Branches at: Belfast, Birmingham, Bristol, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Manchester, Newcastle, Swansea, Sheffield

Plymouth Programme.

SPY 335 M.

Week Beginning Sunday, December 28th.

SUNDAY, December 28th.

3.0-5.30. }
4.0-5.30. } Programmes S.B. from London.

MONDAY, December 29th, TUESDAY, December 30th, and WEDNESDAY, December 31st.

4.0-4.30. }
4.30-5.00. }
5.00-5.30. }
5.30-6.00. }
6.00-6.30. }
6.30-7.00. }

THURSDAY, January 1st, and SATURDAY January 3rd.

4.0-4.30. }
4.30-5.00. }
5.00-5.30. }
5.30-6.00. }
6.00-6.30. }
6.30-7.00. }

FRIDAY, January 2nd.

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4.30-5.00. }
5.00-5.30. }
5.30-6.00. }
6.00-6.30. }
6.30-7.00. }

Popular Programme.

VICTOR HENSON
JIMMY CASSELL
ON THE AIR
WALTER HILLING
MARTIN H. COOPER

FRIDAY, January 2nd.

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The Mullard Master Valve.

The World's a Small Place to a Master Valve

THE wonderful amateur trans-world wireless records that have been established with Mullard Master Valves, Both in Transmission and Reception, leave no possible doubt as to the name of the REAL long-distance valves.

BOTH WAYS.
First to America (December, 1923).
First to New Zealand (October, 1924).
First to Australia (November, 1924).
(Via Mullard Master Valves.)

Why not add the programmes of distant stations to your wireless reception? With Mullard Master Valves this is extremely easy.

You can always obtain perfect long-distance reception by demanding

MULLARD H.F. MASTER VALVES

SINGLE RED RING bright filament valves - - - 12/6 each.

DOUBLE RED RING dull filament valves--

Type D.3 for accumulators - 21/- each.

Type D.06 for dry cells - 25/- each.

Ask your dealer for Mullard technical leaflets giving full information.

You can also get MULLARD L.F. Green Ring MASTER VALVES in the same types.

Mullard

Obtainable from all electricians, wireless dealers, ironmongers, etc.

Adt. The Mullard Radio Valve Co., Ltd., (R.T.), Nightingale Works, Balham, London, S.W. 12.

"SUPRATONE" Products

"SUPRA" MEANING "BETTER THAN THE BEST" A SEEMING PARADOX! BUT IN VIEW OF THEIR EXCEPTIONALLY LOW PRICE, AN ACCURATE DESCRIPTION.



HEADPHONES

Lifelike reproduction has been the aim in the production of these headphones, which are to be thoroughly recommended for present broadcasting conditions. The DURA LUNIC head-bands are adjustable, as are the ear-pieces in relation to them. Their weight is only 5 ozs., so that they can be worn for long periods without discomfort. Price includes best quality cords.

Send
to-day for our
instruction
1924/5
Catalogue.

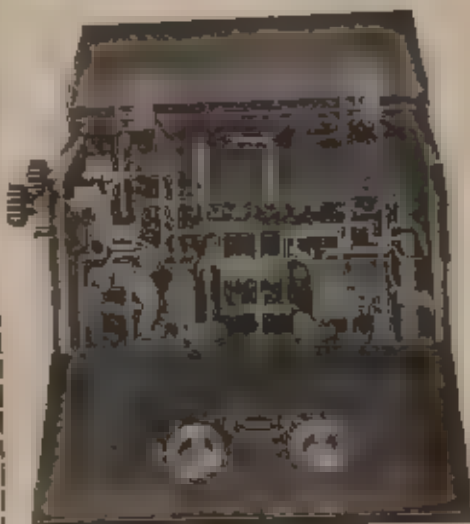
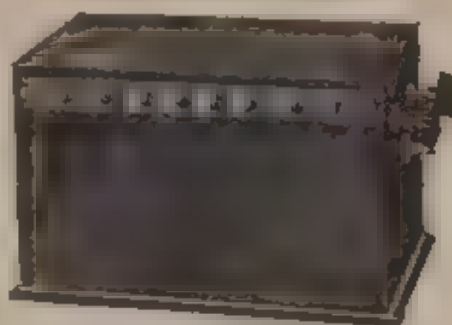
2-VALVE AMPLIFIER

A high-grade instrument throughout, employing a circuit giving maximum amplification with no distortion. By its aid a loud speaker can be worked with full tone from your present detector. Handsome in appearance it is supplied in a beautiful mahogany cabinet with hinged top and side and two valve windows. It can be used with any type of valve, and about 120 volts HT is recommended.

Price **£4**

OUTSTANDING FEATURES

2 SUPRA transformers.
2 MICROSTATS.
2 MANSBRIDGE couplers.
12.5 V.P.D. push-switch.
Modulator or resonator.
Negative grid bias.



12-13-14, GT. QUEEN STREET, KINGSWAY, W.C.2.

Phone Gerrard 57516.
WORKS LONDON BIRMINGHAM & WESTCLIFFE.

Grams Telephone Wireless
ADVERT OF WATTS BROS. LTD.

Let the others go to bed.



You stay up and enjoy the Orchestra with a good hot drink to keep you company. Get an "Elfin" Vacuum Flask with the all-glass drinking cup. The "Elfin" is made almost entirely of untarnishable "diamond hard glass," and is more durable and hygienic than the ordinary metal protected flask. The

ELFIN
VACUUM FLASK
HOLDS ONE PINT.

Hot liquids will register a temperature of 122 deg. Fahr. after 24 hours. Price 4/6, obtainable from all leading Chemists, Ironmongers and Stores, or 5/3, post free from the

Central Depot R.T.

THE ELFIN FLASKS,
25, Finsbury Street, London, E.C.2.

Price
4/6

The only Vacuum
Flask with an all-
glass cup.

"London calling the British Isles!"

EXCELDA HANDKERCHIEFS FOR NEW YEAR GIFTS.

You cannot give your Friends anything better than one dozen **Excelda Handkerchiefs.**

A Genuine and Reliable Article For Ladies or Gentlemen.

Two Gold Medals awarded

You can buy Excelda in All White and a great variety of coloured borders.

SOLD BY RETAILERS ALL OVER THE KINGDOM.

See name **EXCELDA** on every Handkerchief.

Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, December 28th.

SUNDAY, December 28th.

3.0-5.30. Programmes S.B. from London.

8.0-10.30. Programmes S.B. from London.

MONDAY, December 29th, and**SATURDAY, January 3rd.**

11.30-12.30. (On Mon. and Sat. only) (On Mon. only)

3.0-4.30. Programmes S.B. from London.

5.30-6.30. WOMEN'S HALF HOUR

6.30-7.30. CHILDREN'S CORNER

7.0 onwards. Programmes S.B. from London.

7.10. (Station Director's Talk. See p. 1.)

TUESDAY, December 30th,**WEDNESDAY, December 31st, and****THURSDAY, January 1st.**

11.30-12.30. (On Mon. and Sat. only)

3.0-4.30. Tuesday and Thursday. (On Mon. and Sat. only)

5.30-6.30. WOMEN'S HALF HOUR

6.30-7.30. CHILDREN'S CORNER

7.0 onwards. Programmes S.B. from London.

FRIDAY, January 2nd.

11.30-12.30. Gramophone Records.

1.30-4.30. Programmes S.B. from London.

5.30-6.30. WOMEN'S HALF HOUR

6.30-7.30. CHILDREN'S CORNER

7.0-7.30. WEATHER FORECAST and NEWS

S.B. from London.

G. S. ATKINSON. S.B. from London.

Local News.

New Year Scottish Concert.

IDA BLOOR (Soprano).

DORIS COWEN (Contralto).

HARRY SKERRITT (Tenor).

WILF SKERRITT (Baritone).

MADGE MACMILLAN (Recitale).

NORA STEVENSON and

FLORA MACMILLAN (Violins).

MARION MACMILLAN (Violoncello).

MARGARET MACMILLAN (at the Piano).

7.30. Opening Part Song with Instrumental.

"A Gaid New Year to Ane and A" "Humd

Quartet (Instrumental).

"Scottish Fantasia" Stephen

D. (10).

"Wee J. J. Paterson" Grant Stevenson

Ida Bloor and Doris Cowen.

Local "The Kest" ... (10)

Harry Skerritt

"March of the Cameron Men"

Mary M. Campbell (25)

Doris Cowen.

"Here a to the Year that's Awa"

Old Scottish (15)

W. L. Skerritt

"A Man's a Man for A That" Burns (25)

"Let us be" ... (10)

Ida Bloor with Chorus.

"Tosh Lo and" ("Songs of the North")

Ida Bloor and Doris Cowen.

"Scottish Melodies" ... arr. M. MacMillan

Part Song

"Had to the Cloud" ... Sir Walter Scott

M. MacMillan.

A few Scottish Stories

Ida Bloor

"My Ain Wee House" ... Munro

W. L. Skerritt

"Bide Ye Yet" ... arr. Headhills

Doris Cowen.

"Skye Boat Song" ... Jacobite

Harry Skerritt

"The Bonnets o' Bonnie Dundee"

Sir Walter Scott

Part Song

"Will Ye No' Come Back Again?"

Lady Nairn

Instrumental Quartet.

"The Thistle" ... Finishing with

"Will Ye No' Come Back Again?"

9.30.—WEATHER FORECAST and NEWS.

S.B. from London.

Sir ALLAN LEE HOUSTON. S.B. from

London.

Local News.

10.0-10.30. Programmes S.B. from London.



Loudon



10/-

The three caskets

It was not the Golden Casket that contained Portia's portrait, but the lead; and so it often happens that the most expensive article is not necessarily the one most to be desired. There are many valves more expensive than the Loudon; yet there is not one of them that combines all its many advantages.

It uses considerably less current from the accumulators than is usual amongst valves of the bright filament type—a point which needs no labouring to those anxious to keep down costs. It gives a reproduction full in volume and silver clear in quality, and it has a stout filament which is not readily broken.

Further it only costs 10/-.

Four months ago people had not heard of Loudon Valves; to-day they are demanding them at the rate of many thousands per week—which is, perhaps, the most striking testimony of all.

See that your next valve is a Loudon.



FELLOWS WIRELESS

Loudon Valves - Silver Clear

AGENTS OF THE FELLOWS MAGNETO CO., LTD., PARK ROYAL, WILLESDEN, N.W.2.

K.P.57

"Keep fit on **Cocoa**" **BOURNVILLE**

Write
"CADBURY, BOURNVILLE"
about Gift Scheme



RECIPE ON LABEL FOR
DRINKING CHOCOLATE

See the name "CADBURY" on every piece of Chocolate

THE UNIVERSAL STORES EXTRAORDINARY SALE

Blankets, Sheets and Quilts have gone up in price, so don't miss this opportunity

Monster Bales of **BEDDING,**
DRAPERY, CUTLERY, £2
ETC. Forty-Five Articles in all for only

The Universal Stores—~~London~~ advertisers for over 20 years—are making
an extra special offer of Accumulated Stocks out of All Departments in
Monster Bales containing all the following goods



BLANKETS
SHEETS
QUILTS
PILLOW CASES
TOWELS
CUTLERY
CLOCKS
SILVERWARE
FANCY GOODS
Forty-five articles in all

A MARVELLOUS
£2 WORTH.

No oddments, damaged or
soiled goods. All guaranteed
genuine regular stock.
Shoppers NOT supplied,
and no more than one Bale
sold to each customer

DON'T DELAY AND RISK DISAPPOINTMENT, SEND YOUR ORDER AT ONCE
AND RECEIVE BY RETURN THE WORLD'S BIGGEST AND BEST BARGAINS.

IF UNABLE TO SEND FULL CASH AT ONCE SECURE THE
GOODS NOW BY SENDING A SMALL DEPOSIT THE
BALANCE CAN BE PAID AT YOUR OWN CONVENIENCE.



The Universal Stores
MANCHESTER

Devonshire Street, ARDWICK
Est. 1902. (R.T.), MANCHESTER.

Send for our new Money-Saving Catalogue, which contains hundreds
of Household Bargains

THE UNIVERSAL STORES

Fit a **Malone** TO YOUR PHONE

and you get results rivaling a
50/- LOUD SPEAKER

FOR ONLY **7 6** Postage 1/-

Send for our new Money-Saving Catalogue, which contains hundreds
of Household Bargains

MALONE & CO., LEIGH ON SEA, ESSEX

THE BEST "POPULAR PRICE" CIGARETTE

SUNRIPE

EXTRA SIZE CIGARETTES

For Size and Tone, They Stand Alone.

10 for 6d.

20 for 1/-

Also 50's

The Spinnet House, Estd. 1775. LONDON.



WARMTH WITH CONVENIENCE!

The best way to keep warm
is to have a lamp that
gives out a lot of heat
and light. The
Ripplingilles Albion Lamp
does this. It is a
very simple lamp
which can be used
in any room.
It is made of
iron and is
very strong.
It is also
very cheap.
It is the best
lamp for
the home.

OBTAINABLE THROUGH IRONMONGERS.
BRITISH MADE.

Ripplingilles Albion Lamp Co., Ltd.,
ASTON ROAD NORTH, Birmingham.

3
FILAMENTS

NELSON MULTI.

A famous name for a famous Valve.

Obtainable from all dealers.

15
COMPLETE

The NELSON MULTI
contains three separate
filaments, each of which
can instantly be brought
into use by a switch
device incorporated in the
valve cap



The NELSON MULTI
will function as a De-
tector, I.F. Amplifier
or H.F. Amplifier
Adapted to fit any stan-
dard Foreign radio

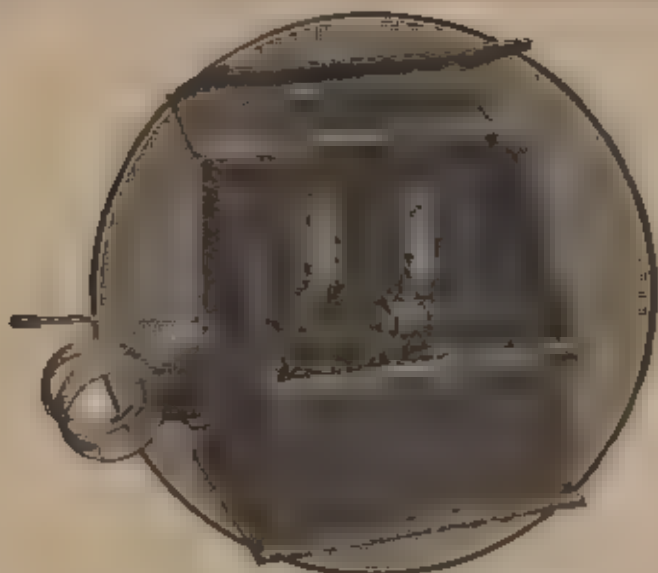


Filament
Voltage
4-6

Anode
Voltage
50-120



THE NELSON VALVE Co. Merton Pl., London, S.W. 19.



Our factory-to-user Scheme saves you £4-15-0 on this well-known S.T.100

—and Set is installed free within 40 miles.

THERE are three distinct advantages for the man who buys his Receiving Set direct from Peto-Scott's. (1) He saves all the intermediate cost of distribution. If sold through any Wireless Dealer the price must be necessarily higher to allow for his profit. (2) He gets a Set that is fully guaranteed to receive all B.B.C. main Stations at good headphone strength with a 40 mile range at Loud Speaker strength (80 miles from Chelmsford). (3) His Set will be

delivered and put into working order (provided the aerial is already erected) at any distance within 40 miles from one of our five Branches shown below. This work will be undertaken *without charge* by one of our own experts. At greater distances by arrangement. The S.T.100 2 valve Reflex shown above in an extremely handsome oak cabinet with double drop front, complete with 2 coils for B.B.C. wavelengths (without valves and batteries) and including all Marconi royalties, costs £9-12-6. This offer may be withdrawn without notice so send your order at once.

Other Pilot Sets:

Autocone De Luxe (5 Valve Set)	£13-10-0
Funlex Receiver (5 Valve Set)	£11-11-0
All Britain Receiver (5 Valve Set)	£14-14-0
Translux (5 Valve Set)	£18-18-0
4 Valve Family Set	£17-10-0

All above Sets originally designed and described in "Modern Wireless"

☐ Peto-Scott's Wireless Book & post free 5/- contains full list of programmes and much useful information. Catalogue of components 3d, post free. Other literature on Broadcast Instruments post free.

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Head Office, Mail Order Department & Showroom—
77, CITY ROAD, LONDON, E.C.1.

Branches:
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Come on Everybody!



EVERYTHING'S ready, cluckers waiting to be put on the table, to be cracked, passed in singly, empty and the Ginger Wine.

No one's so old to appreciate STONE'S GINGER WINE and very few are so young Christmas would not be its usual cheery melody. Have you given your Christmas order yet?

The Stone's Ginger Wine is a very pure and healthy beverage. It is made from the finest ginger and is very refreshing. It is a very good tonic and is very good for the stomach. It is a very good beverage for the whole family.

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Can be obtained from all the Merchants and Grocers. If obtainable locally, write to Stone's Ginger Wine, Dept. 7, Finsbury, London, E.C.1.

THE WAVES THAT ARE TIRELESS SAY "REVO" FOR WIRELESS

WAVELENGTHS: 100-1500 METERS

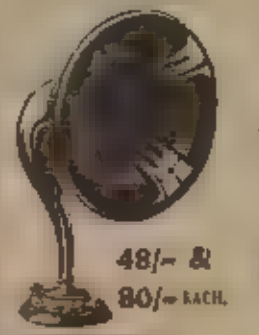
REVO 200-1500 METERS

REVO FOR WIRELESS HAVE THE BEST REVO.

LIGHTWEIGHT HEADPHONES.



REVO LOUD SPEAKERS.



Lightweight portable. Money cannot buy better.

REVO LITTLE GEM CRYSTAL SET. 6/- EACH.



REVOPHONE CRYSTAL SET. £3-3-0



AT UNOBTAINABLE LOCALLY PLEASE APPLY DIRECT TO — THE CABLE ACCESSORIES CO. LTD. Tipton, Staffs. LONDON DEPOT: 25, SHOE LANE, E.C.4.

Swansea Programme.

55X 318 M.

Week Beginning Sunday, December 28th.

SUNDAY, December 28th.

3.0-5.30. } Programmes S.B. from Cardiff
8.0-10.45.

MONDAY, December 29th.

8.0-8.45. The Cinema... relayed from the Castle Cinema, Swansea. Director: W. L. ...

8.0-8.15. WOMEN'S TALKS
8.15-8.30. CHILDREN'S CORNER
7.10-8.0. Programmes S.B. from London

TUESDAY, December 30th.

3.0-4.0. ...
5.5-6.5. ...
7.0-8.0. Programmes S.B. from London

WEDNESDAY, December 31st

3.0-4.0. The Castle Cinema...
4.15-5.15. WOMEN'S TALKS
5.15-6.0. CHILDREN'S CORNER
7.0-8.0. Programmes S.B. from Cardiff

THURSDAY, January 1st.

8.0-8.45. The Castle Cinema Orchestra
8.45-9.15. CHILDREN'S CORNER
7.0-8.0. Programmes S.B. from London

FRIDAY, January 2nd.

3.0-4.0. ...
4.0-5.0. WOMEN'S TALKS
5.0-6.0. CHILDREN'S CORNER
7.0-8.0. WEATHER FORECAST and NEWS
8.0-9.0. ... S.B. from London.

THE WEST OF ENGLAND.
W. H. HUGHES, LONDON.

7.0-8.0. March, "Entry of the Bulgars" ...
8.0-9.0. ...

7.15. ...
Part 1. ...
Songs: ...
Part 2. ...

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SATURDAY, January 3rd.

3.0-4.0. ...
5.0-6.0. ...
7.0-8.0. ...

CLIMAX RADIO

THE BEST FIVE SHILLINGS' WORTH of Radio I Ever Bought

It put a punch into my programmes I should never have believed.

It cured those funny dud patches we used to get every now and then, due to that bad joint on the water-tap.

It cut out those funny buzzing noises that came from the electric mains.

It stopped the interference from old Topknot's 4-valve super upstairs.

And it got rid of that ugly old earth lead that went through two rooms and a passage.

HOW'S THAT FOR FIVE SHILLINGS AND FIVE MINUTES' WORK?

Get a CLIMAX Solid Copper EARTH TUBE to-day.

Price 5/6. Postage 5d.

THE CLIMAX EARTH TUBE

is the best form of direct earth.

It is ready for immediate use.

It is quick and easy to install, and causes no disturbance to your garden.

It occupies very little space and is most unobtrusive.

It penetrates to the very heart of the earth, ensuring the most perfect connection in all time.

Found drilling holes for it in a quarter of an hour, right to the sub-stratum, with.

Its efficiency has been proved all over the country.

Experiments have shown that it is the best form of direct earth, and that it is the only one that is really effective.

Obtainable from all progressive wireless stores, or direct from the manufacturers.

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NO FINER ADJUSTMENT ANYWHERE.

The R.I. loudspeaker was first heard of six months ago, but it has not been advertised to the public because of the keen demand for the original production.

It is the loudspeaker de luxe, and claims to have a more sensitive adjustment than any instrument you have heard.

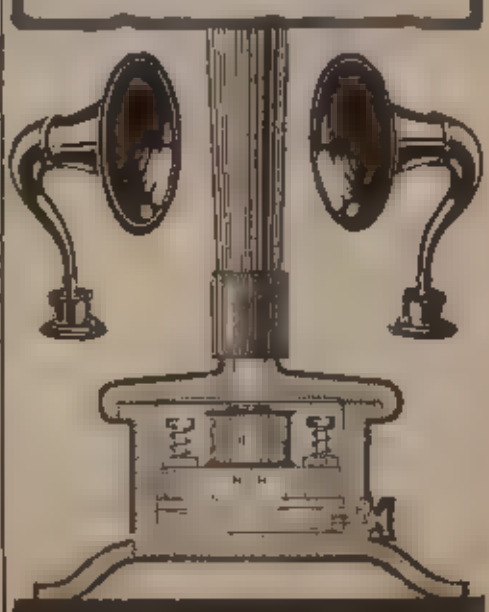
The unique system of altering the air gap by the sliding of one prism on another is the secret of the fine tone and perfect adjustment that can be regulated to a millionth of an inch, eliminating that sudden jump when the sensitive spot is reached.

It will handle any amount of power without chattering.

Write to us now for free brochure, and ask your dealer to demonstrate one.

Price £8 : 6 : 0

Messrs. Radio Instruments, Ltd., 12, Hyde Street, London, W.C.1.





RADIO TIMES

are

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"FURTHER outlook unsettled." When the weather forecast gives this gloomy item of information, how pleasant it is to sit in front of a Radiation Gas Grate with its cheerful glow, ignoring all weather prophecies and knowing that you are assured of cosy warmth and a fresh, healthy atmosphere in your own home. It is the patent "Injector-Ventilator," an exclusive Radiation feature, which keeps your room so perfectly ventilated. It maintains a constant circulation of fresh air without draughts.

Radiation Gas Grates have two openings under the canopy leading to the flue. The lower or "Injector" opening (A) carries away the entire combustion products, and the upper or "Ventilating" opening (B) carries away a large volume of air drawn from the room. The ascending current through the lower outlet promotes by Injector-action the ventilating function in the outlet above; the result is that while pure radiant heat is distributed throughout the room the air of the room is changed a sufficient number of times to ensure an agreeable and healthy atmosphere being maintained.

RADIATION

"Injector-Ventilator" Gas Grates

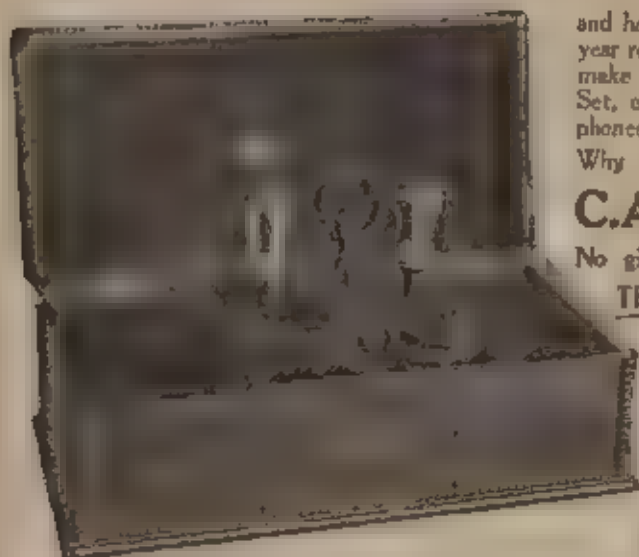
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A Happy Radio Christmas



and happiness and enjoyment all the year round will be the result if you make your Yuletide Gift a Wireless Set, or a Loud Speaker, or Headphones, Accumulators, Valves, etc.

Why not give a

C.A.C. Receiver?

No gift can be more acceptable.

The C.A.C. Duo-Valve Receiver

costs only £25.

plus Marconi Royalties 25/-

Mr. M. Young, Engineer & Electrician, 10, Rupert Street, W.1.

I am an absolute beginner at Wireless, yet so far I have had success in Glasgow, Aberdeen, Birmingham, etc. etc. etc. Many thanks to your C.A.C. Duo-Valve Receiver. Radio Times, 1st Dec. 1936.

One of my friends who was at the game told me that he would not have believed it possible that he would hear it so far.

Send for our revised Catalogue which gives full particulars and prices of all "C.A.C." Sets and Accessories, including the famous C.A.C. PORTABLE RECEIVER (The Wonder of the day), THE "UNI-VALVE" SUPER-THREE, REFLEX and OTHER OF OUR STANDARD RECEIVERS. All thoroughly efficient instruments at a reasonable cost.

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PLATE TYPE BATTERIES IN EBONITE CASES

ASK YOUR DEALER FOR



CELLS.



These accumulators are thoroughly reliable and well constructed units, of which many thousands have been supplied for radio work. The ebonite cases are strong and fire-proof; non-corroding terminals are fitted.

We manufacture Wireless Batteries of all types including L.T. and H.T. Block Batteries, Sparta L.T. and H.T. Dry Batteries, Inert Cells, etc., etc.

Stocked by all Good Dealers

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Get a FULLER'S
—you get the best.

The Crystal with Valve Power



NEUTRON

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"THE RESULT IS SIMPLY MARVELLOUS"

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"I am listening in on a radio set with Neutron Crystals. The result is simply marvellous. More so than with a clearness and strength than my neighbour's 2 valve set can hope to give."

1/6 1/6

V. ZEITLIN & SONS,

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THE PERFECT-FITTING TUNIC

made from Fine All Wool Serge in Navy and Nigger. The colour is fast and it will wash well.

THE CORRECT WEAR FOR SCHOOL
THE ECONOMICAL WEAR FOR ALL TIMES.

24in. 7/6 each, rising 1/- for each 3 inches.

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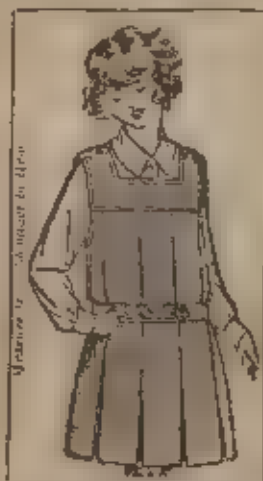
Send for Catalogue, and buy all School Wear from the firm Specialising in that ONLY

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Phone: 1st 4111, 2nd 4112, 3rd 4113, 4th 4114

Write for prices and catalogue to the above.



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It tells you all about Wireless Sets in plain everyday language and enables any beginner to make the most efficient Receiving Sets obtainable.

Full instructions and diagrams are given for making SUPER EFFICIENT CRYSTAL SETS, ONE AND TWO VALVE AMPLIFIERS, DUAL AMPLIFICATION SETS; ALSO THE VERY LATEST TYPES OF TWO, THREE and FOUR VALVE TUNED ANODE SETS.

160 PAGES, INCLUDING 28 DIAGRAMS, 1/3 POST FREE.
SAXON RADIO CO. (DEPT. 24), SOUTH SHORE, BLACKPOOL.

Satisfaction guaranteed or money returned.

DILEMMAS OF THE

Deaf



CHILD (sighs): I like you and dolls like you.
VISITOR: You like dolls, do you say, dear? That's right!
CHILD: I don't. I like you and dolls like you. But I do like dolls.
VISITOR: Dolls like dolls, too, do you say, dear? That's a clever doll, isn't she?
CHILD (shudders): But that wasn't what I said at all. It wasn't I said I like you! And dolls like you too!
VISITOR: Oh, dear, dear, and I couldn't hear that you said I don't like you like you, you know, so you must forgive me for making a mistake, won't you?
CHILD: Can't you hear now? Oh, I can hear now.

WIRELESS.

One of the penalties of deafness is the difficulty it places in the way of gaining children's confidence. Another is the difficulty of listening-in to the Loud Speaker. Come now, and have your test and fitting of the Acousticon Hearing Aids. The Non-Head Attachment is almost invisible. Leading Hospitals and Churches, as well as Royalty, Doctors, and hundreds of thousands of workers, are firm supporters of the Acousticon. If you cannot call, please write.

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Absolute
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HIGH-CLASS
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ABSOLUTE SECURITY. Interest paid half-yearly.Can be realised without trouble,
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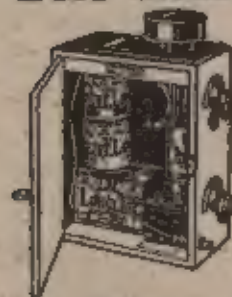
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Write for free guide to
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The utmost from one valve



Price:

£6-17-6

(takes 12/6 Marconi Receiving
 including coil and other valves,
 4,000 ohm headphones, H.T.
 and L.T. batteries.)

The unanimous opinion of several of the foremost Radio Engineers of this country to whom this wonderful receiver has been explained and demonstrated, is summarised by this phrase: "A specially designed circuit has been employed which gives a wide range of reception and a full volume of sound. NO freakish or untried principle has been incorporated however, and the Set is therefore stable in operation and easy to adjust."

An average range of 100 miles for telephony is guaranteed, and no Set is allowed to leave the works until it has received all the ordinary B.B.C. Stations on a standard single-wire aerial.

Send remittance under our guarantee to refund cash if you are not perfectly satisfied.

Descriptive Booklet free.

A tested crystal set

The outstanding feature of this Set is its sensitivity. Every Set is tested on our own aerial at a distance of 40 miles from a B.B.C. Station.

A Southsea user writes: "I can receive London (2LO) when Bournemouth has closed down."—(78 miles.)

Oxford user gets Cardiff from Oxford when 2LO closes down.

Designed for reception of the new High-Power Station as well as the 200-300 metre Stations.

POPULAR MODEL, 20/-, post free.

DE LUXE MODEL, nicely finished in polished Ebony etc., 25/-, post free.

Write for our descriptive Booklet free.

WESTERN MANUFACTURING CO.

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London Office:— Percy Miller, Norfolk House, Laurence Pountney Hill, E.C.4.



Price:

20/-

THE RECEIVER OF
QUALITYFOR
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The Price

4-valve receiver
 has quite unusual
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purity of tone. It is delightfully simple
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Price, as illustrated, absolutely complete
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Some wireless folk keep trying unknown crystals by the dozen—and eventually strike a lucky piece...

Others save the price of another pair of phones by buying guaranteed Gil-Ray—a lucky piece every time.

Gil-Ray CRYSTAL

In airtight case, with silver catwhisker—From your Dealer—1/6.

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VALVE RENEWALS

We repair, by our patent process (for which we have National Physical Laboratory's report of efficiency), all standard types of valves at

Up to 2 valves cheapest method is to send by **REPOST** (FREE)

6/6 carriage paid,
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Remittances must be enclosed with valves.

AND **GUARANTEE** at least equal efficiency to new valves.
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OR REFUND YOUR MONEY WITHOUT QUIBBLE.
THE ECLAT ELECTRIC MANUFACTURING CO., LTD.,
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D.L.5—the vital part of your receiver

Two large blocks of crystal, together with the sensitive Patent diode, amplifier 2/-
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There's not the slightest doubt about it—everything depends upon the crystal. For clear, voluminous reception you cannot better D.L.5. A natural crystal, possessing a rare sensitivity and stability, it is constantly creating long-distance reception records. Make this your New Year resolution—to get a box of D.L.5 and enjoy the best possible crystal reception in 1935.

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"Palladium" Catwhisker

That Straight Line Protects You

WHEN your lightning-arrestor device puts the aerial lead and the earth in a straight line, your aerial is a definite protection to your house.

A house with an aerial and a Pressland Safety Lead-in is safer than a house without an aerial.

It is quite just to connect aerial and earth terminals in your air, or to adopt any device that does not connect aerial to earth outside the house. Lightning will not follow angles; it takes a straight line.

The Pressland Safety Lead-in

has a self-contained lightning-rod, and provides for an external earth wire. It is essentially adapted to suit a particular installation—free from surface leakage.

Prices (per 100 ft. length):
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Insurances are invited from all holders of the Trade.

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2/6

In every box of Cymosite you are certain of getting crystals that have been specially selected for maximum efficiency. They are superior to all other crystals. From all Dealers or direct from North Eastern Instrument Co., Durham Road, Lee Pool, Gateshead-on-Tyne.



March 24, 1934.



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R.A.F. Valves by Ediswan Co., Ltd., the famous H.F. and D.C. Valves now offered under 10/- 4-pin "C.B." type 8/6. Marconi "Round N" Valves 10/- 6-pin "C.B." type 8/6. Valves made under Government supervision. There is no value to touch them under double the price. Valves by post or house's risk. 1-valve R.A.F. 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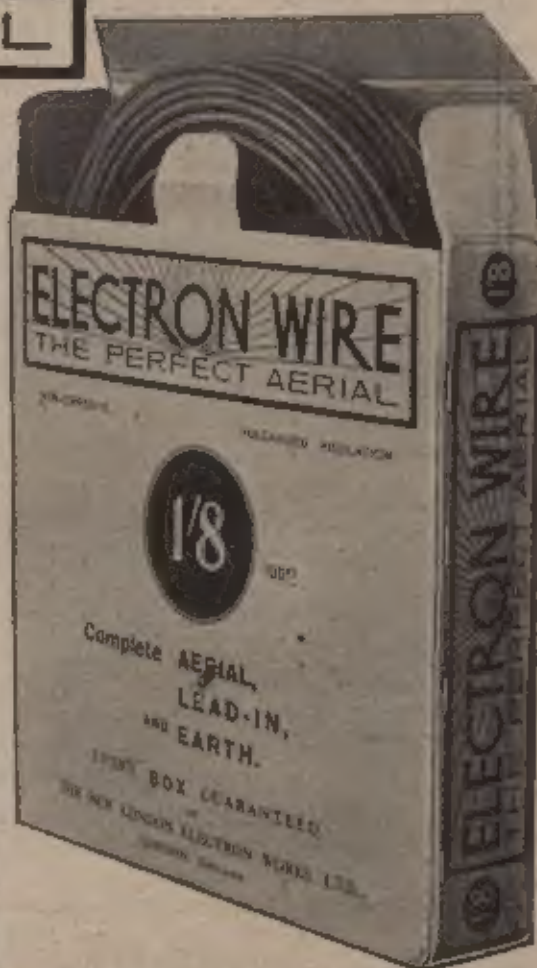
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